



Solutions Lacking In Air Report, Says Enviro Group
A Letter To Americans: Get Your Facts Straight!
Folk Fest: Sharon Jones, Loudon Wainwright, And More!
Bromance Goes All The Way In *Humpday*



NEKO CASE THE BIGGEST SINGING VOICE IN CANADA
DRIVES HEADLONG INTO THE FOLK FEST

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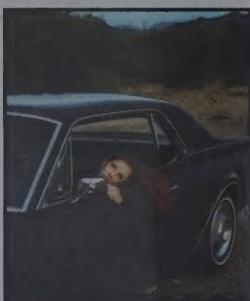
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FINDING NEKO

Neko Case rides her muscle car and her unicorn straight into Gallagher Park this Friday. Gangway!

PHOTO BY JASON CREPS

III about the challenges of acting opposite CGI guinea pigs and his upcoming new album on the life and times of 1920s banjo player Charlie Poole.

Wainwright and Poole probably would have been great friends if they'd been able to meet, but we're pretty sure they wouldn't have taken their relationship to the same level as the leading men in Lynn Shelton's flick *Humpday*, a story about two straight

friends who decide to make gay porn. Paul Matwyuk has the review.

And in the front, those expecting a breath of fresh air after the release of CASA's recommendations for Alberta's next *Clean Air Strategy* might be left choking on the fumes as Sean Steele reveals that the group actually isn't making any recommendations despite the tax dollars and two years they spent on the project.

AGENDA Case In Point notes from the editors



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sunday

monday

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thursday

friday

saturday



Busta Rhymes, Edmonton Event Centre, August 13

AUGUST 9

history | SIN AND SALVATION From missionaries to bootleggers, Edmonton has a rich history of goodwill and criminal activity alike, and Fort Edmonton Park would like to give you a taste of both. 10 a.m.

AUGUST 10

film | YANKEE DOODLE DANDY Song-and-dance man George M. Cohan is definitely our favourite James Cagney role. His mother thanks you, his father thanks you, and he thanks you. Royal Alberta Museum, 8 p.m.

AUGUST 11

book signing | POLICING THE FRINGE No, this isn't a book about the people who'll be keeping tardy playgoers out of the theatre; Charles Scheideman's book is actually a memoir about his time as an RCMP officer in B.C. Audrey's Books, 7:30 p.m.

AUGUST 12

music | KINGS OF LEON Don't forget to wear your tapered jeans. Rexall Place, 8 p.m.

AUGUST 13

music | BUSTA RHYMES Trevor Smith asks you to "Respect My Conglomerate" by spending your "Arab Money" at his show tonight. Edmonton Event Centre, 7 p.m.

AUGUST 14

fringe play | AFTERNOON DELIGHT We're pretty sure this isn't a Starlane Vocal Band kind of afternoon delight, but if it is, the Good Women Dance Collective has a lot of explaining to do. B-Scene Studios, 2 p.m.

AUGUST 15

opera | IL TABARRO The Edmonton Queen Riverboat is the best venue we can think of for Puccini's tale of a love triangle gone terribly wrong on a barge in the Seine. 7:30 p.m.

AUGUST 16

games | OLD TIME PENNY CARNIVAL It's like what Capital Ex, formerly Klondike Days, would actually have looked like during the Klondike Days. Rutherford House.

AUGUST 17

music | ISZOLSCOPE Here's the sound you get when you leave four Quebecois boys alone for way too long in a roomful of synths. New City, 9 p.m.

AUGUST 18

music | LIL WAYNE LIL Wayne's debut rock album Rebirth is slated to emerge from the womb in November, so now's your chance to get your fill of his rap beats before he goes totally metal. Rexall Place, 7 p.m.

AUGUST 19

music | DREAM THEATER Oooh, Dream Theater, we believe you can get us through the night – with your awesome metal, that is. Shaw Conference Centre, 6 p.m.

AUGUST 20

music | LIONS FOR SHEEP Their freshman album is called *The Contest*, an apt title, since they've won two battles of the bands at their high school. Did we mention Michael Rault will be helping them kick off their tour? Starlite Room, 8 p.m.



Lil Wayne, Rexall Place, August 18

music | August 17



HERE'S THE SOUND YOU GET WHEN YOU LEAVE FOUR QUEBECOIS BOYS ALONE IN A ROOMFUL OF SYNTHS FOR WAY TOO LONG.

see magazine's two-week forecast of events in edmonton

listings: the front pg 13 | music pg 25 | film caps pg 30 | arts pg 33

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6AM BBC WORLD SERVICE BBC World Service updates weekdays at 8am, 9am, noon, and 7pm, on weekends at 2pm.					6AM OPEN	6AM GET YOUR JAMMIES ON Mark
7AM 22 AND 50 SONGS Melanie	7AM MAKIN' WHOOPEE Chad & Colin	7AM CLOCKWORK ORANGE JUICE Moose Brothers	7AM FULL ENGLISH BREAKFAST Peter Chapman	7AM A GREAT FACE FOR RADIO Kevin	7AM SEÑOR BLUES Cassim	JM TURKISH PROGRAM
8AM-11AM FOURRE TOUT avec Chantal FR	9AM PUT'ER IN D FOR DANGLE June R	9AM OPEN	9AM Tonus Vivus w/ Piotr	9AM ACIMOWIN Phoenix	9AM MUSICA NOVA Robin	J JAZZOLEGY Steve
11AM Lady ZZ Top Julie & Clarice	11AM Viking Music w/ Curtis L	11AM THE IPSO FACTORY Buster Friendly	11AM-12PM SOUND OF MY OWN VOICE D Jeffery Buchanan	11AM-1PM HEAVY METAL LUNCHBOX Sam Power & Metal Phil	11AM ALTERNATIVE RADIO Progressive Lectures	11AM-1PM RADIO KATHMANDU: A SUNDAY BRUNCH IN NEPAL NE
1PM THE RHYTHM METHOD Dwayne	1PM KILL EM' ALL Kathy	1PM MIND COMPRESSION Gabby	1PM ECLECTIC COMPANY Vicki, Thomas & Jamie	1PM NEWS ROOM News Magazine	1PM TRAINING SPACE NEW DJs FINDING THEIR FEET	1PM VOICE OF ERITREA
2PM RANSOM RADIO Craig D & Clint	2PM Let's Get Baked	2PM BREAKFAST IN ROCKLAND Devin	2PM 20th CENTURY The Charles Dickens Experience	2PM THE '68 COMEBACK SPECIAL Tom & Craig	2PM OPEN	2PM THE CARRIE SHOW THE GREAT BANANA HOAX
3PM DEMOCRACY NOW! Alternative News	3PM TERRA INFORMA Environmental News	3PM ASTERISK Aaron and Sam	3PM GROUND WIRE National Program Headlines	3PM MOVING RADIO Film & Video WORDS ON RADIO	3PM CATCH THE BEAT Cam	3PM SIN FRONTERAS Sergio
4PM BORROWED TUNES Joel	4PM CATCH THE WAVE The Victoria Composite High School Kids	4PM THE TERRORDOME: The All-World Afrika News Service	4PM GAYWIRE Nancy, Vivian, Amanda and Jasmin	4PM ADAMANT EVE Feminist Radio	4PM EL/HH	4PM POLSKIE RADIO Bogdan PO
5PM BORSCHT IN SPACE Angela	5PM FRUSTRATION ROCK Mike	5PM CALLING ALL BLUES - Bruce & Grant Stovell	5PM PRAIRIE PICKIN' Doug & Rob BG	5PM SOUNDS UKRAINIAN Lada	5PM EL	5PM ARRAGTIDE BISRAT
6PM BASS CULTURE Mick Sleeper RG	6PM AURAL GOUT Emmett, James & Quinto	6PM NECROTECHS UNITE Shadow	6PM ASIKO PHANTOM PYRAMID Minister Faust & Bongbiemi	6PM THE CARIBBEAN CONNECTION RG	6PM ELEKTRIK SEX TELEFON Eddie Lunchpail EI	6PM ETHIOPIAN BISRAT AM
7PM GET SOME WEST w. Babe Lloyd G	7PM BRINGIN IT DOWN Jose, James & Jordan P	7PM THE SHOE BOX Brian & Pete	7PM DEPROGRAM Norm 2 RADIO with Umar PR	7PM RADIATION RULING THE NATION Matt	7PM HOUSE UNDERGROUND FM DJ Xu DB/EL	7PM STRUCTURAL SOUND Mike DB
8PM BETWEEN YESTERDAY AND TOMORROW Alanna	8PM MIKE B GO	8PM THE DARKNESS OF MY SOUL Raven Esper	8PM KAMIKAZE COMEDY Lars Powermann C	8PM LIQUID CHATTER The Mikes & Sima PI	8PM THE MISSING LINK w/ Touch & Nato	8PM Hip Hop Spread on Planet BRead w/ Lula
9PM IN PROGRESSION Lawrence EL	9PM BBC World Service New Show TBA	9PM ELECTRORPROLAPSE DJ Kuch	9PM OPEN	9PM Doom or Be Doomed	9PM THE NATION Matt	9PM DREAM MACHINE Daniel Buxton EL
10PM 2AM-3AM	10PM THE DARKNESS OF MY SOUL Raven Esper	10PM BBC World Service New Show TBA	10PM BBC World Service New Show TBA	10PM OPEN	10PM URBAN HANG SUITE Arlo Maverick	10PM REFLECTIONS Phillip
11PM IN PROGRESSION Lawrence	11PM MIKE B GO	11PM THE DARKNESS OF MY SOUL Raven Esper	11PM KAMIKAZE COMEDY Lars Powermann C	11PM BBC World Service New Show TBA	11PM EVIL PETTING ZOO DXL & Thero HH	11PM BBC World Service New Show TBA
12AM 2AM-3AM	12AM BBC World Service New Show TBA	12AM ELECTRORPROLAPSE DJ Kuch	12AM OPEN	12AM BBC World Service New Show TBA	12AM BBC World Service New Show TBA	12AM BBC World Service New Show TBA

LEGEND

All programs are Eclectic unless otherwise noted.

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“ THE WHOLE IDEA OF BALANCE BETWEEN ENVIRONMENTAL QUALITY AND ECONOMIC INTEREST IS SOMETHING WE NEED TO EVOLVE AWAY FROM.

NEWS ANALYSIS · ENVIRONMENT · BY SEAN STEELE | 876 words

Clean Air Strategy Lumbers Along

WORK GROUP DIDN'T HAVE THE TIME TO COME UP WITH CLEAR SOLUTIONS IN REPORT, SAYS NGO REP

After nearly two years of deliberation, the Clean Air Strategic Alliance (CASA) has released its recommendations for the provincial government's next Clean Air Strategy, which will help formulate a provincially focused policy for air quality control.

The clean air strategy has not been revised since 1991, and there were some drawbacks in the current update. Although the report was part of an extensive public consultation process and in conjunction with non-government organizations, there were some problems coming up with workable solutions, says Myles Kitagawa, a senior associate director with the Toxics Watch Society and an NGO representative on the team.

"I think that we have a consensus on the vision and what we want to see happen in Alberta on clean air," Kitagawa says. "What there wasn't time to do was achieve consensus on how we're going to accomplish these things."

The report was drafted as part of a multi-stakeholder evaluation that began in September 2007. The project team, which contained approximately 20 members at any given time, was composed of representatives from multiple sectors, including government, industry

and non-government organizations, and created the recommendation throughout a series of face-to-face meetings.

Nine town hall meetings were held throughout provincial cities and on First Nations reserves, collecting the opinions of 122 Albertans. Online and hard copy surveys were also completed, aggregating another 328 opinions.

The report's 32 pages deal primarily with the results of these public consultations, and are meant to convey a sense of Albertans' clean air priorities to the government. The report states that the sample taken was not statistically representative and therefore its results can't be generalized to Alberta's population.

Kerry Chomlak, executive director of CASA and a participant in the drafting process, says the report gives a strong indication of what Albertans want from their government legislation, even though it's largely based on citizen feedback rather than scientific air quality data. "This is a very good example of how the sectors can collaborate and work together," she says. "One of the shifts the team identified is a shift from a focus on specific industries towards more area sources like vehicle emissions and agriculture – emissions that are affected by the behaviour of Albertans."

The report also says that 60 per cent of respondents think air quality in the province is good or excellent, and that rural Albertans are around 15 per cent more likely than urbanites to be satisfied with their air quality.

CASA's report identifies five key ways in which the Alberta government can improve its clean air strategy.

- (1) Review and strengthen legislation and regulations, as well as provide adequate resources for enforcement.
- (2) Provide adequate resource

monitoring, inspection and enforcement of regulations.

- (3) Offer financial and other incentives to encourage innovation and adoption of best practices.
- (4) Use taxes and other financial disincentives to achieve compliance.
- (5) Conduct more substantive environmental impact assessments.

our ability as potential implementers to commit to reliable recommendations."

Still, he's hopeful that the consensus requirement means the recommendations that are in the report can be carried out more swiftly.

Although government is not obligated to directly follow CASA recommendations, because of the consensus-based process involved in their drafting, they are adopted approximately 75 per cent of the time, according to Chomlak.

The decision regarding which steps to implement in the search for higher air quality now lie with a cross-ministry process that will help integrate the changes over a wider area of governance. By using a cross-ministry process, government officials hope to remedy some of the problems that plagued the 1991 clean air strategy. "The 1991 Clean Air Strategy was led by Alberta Environment," Bradshaw explains. "But what became apparent when updating the strategy was that these issues are cross-cutting."

By allowing for a cross-ministry process, areas where ministry interests might conflict – such as the trade-offs between environmental protection and industrial development – can be taken into account and balanced before they become issues.

"It's not just one department that will be drafting this strategy," Bradshaw says. "Government needs to have that same sort of broad spectrum of focus captured in CASA's recommendation."

NEWS BRIEFS • NOTES FROM THE NEIGHBOURHOOD TO THE PROVINCE

DOWNTOWN - IHUMAN
GOVERNOR GENERAL VISITS INNER CITY

A local youth centre received some help in its quest for a new location last week as Gov. Gen. Michaëlle Jean commended the organization for its use of art in counselling inner-city young people.

Jean danced into Edmonton's ihuman Youth Society last Friday to hip-hop beats performed by Ryan Yost, a former client and now a volunteer at the centre.

He hopes Jean's visit will put a spotlight on the society's need to upgrade to a larger building.

"She's an amazing person," Yost says. "As soon as she stepped in here she was clapping, smiling, bobbing her head to the music, loving it, so I was really excited. It's really good for ihuman, especially for the publicity, because we need a new building — this one's kind of falling apart."

Yost found ihuman at age 16, and the society's music program helped him overcome years of mental, physical, and sexual abuse he suffered while in foster care. After becoming involved with gangs and heavy drug use, Yost decided he needed a positive change in his life, and relied on the centre for help, eventually enrolling into school for music production. Now he spends much of his time giving back the other youth in the ihuman community.

"I volunteer my time helping kids write songs, make their own beats, and move them along to the recording aspect where I help with whatever they need," he says.

—Andrew Paul

However, the centre's current location at 10231-95 St. isn't large enough to accommodate its growing client base, and a new building will allow it to expand services, and even provide housing for troubled inner-city kids — something the staff hopes Jean's visit will draw attention to.

While touring the facilities, Jean spent some time with Yost in the music studio recording a Haitian folk song about a sea goddess, and released her musical debut to the kids during a round-table discussion about how the shelter has helped them.

"I know that many of you have had very tough experiences, many challenges that you're still trying to overcome," she told them. "Some of you have also succeeded and are now helping others, and I admire you so much."

Jean stopped at ihuman while in town to speak at the Ignite Change Now! Global Youth Assembly 2009 about the role hip-hop can play in fighting social exclusion, gangs, gender-based violence, and youth alienation. Her tour was part of the Governor General's Youth Dialogues series, which was created in 2007 to provide young Canadians with the opportunity to have their opinions on social transformation heard.

"You know what I enjoy about being the Governor General of Canada?" Jean asked the kids at ihuman. "It's that I can do exactly this: support your actions, validate your actions, bring more visibility to the incredible things that all you do, and make it happen. It's the richness of the country."

—Andrew Paul



A Regal Visit | Gov. Gen. Michaëlle Jean paints a mask at the ihuman centre. PHOTO BY ANDREW PAUL

ALBERTA - SECURITY REPORT

SECURITY THREAT LABEL UPSETS FIRST NATIONS AND ENVIRO GROUP

Some First Nations members are outraged at a report by Calgary political scientist Tom Flanagan, which Athabasca Chipewyan elder Pat Marcel says labels natives as potential terrorists.

"It's ridiculous," Marcel says. "Who is Flanagan that he can lump all of us together and say we're all possibly terrorists without even knowing how we operate with industry and government?"

The report identifies sources of "possible extra-legal and even violent resistance to

industrial development" in northern Alberta, singling out individual saboteurs, eco-terrorists, mainstream environmentalists, First Nations and the Métis people.

The Pembina Institute is also miffed to be named as an environmental group that is "opposing violence but indirectly lending support to extremism by endorsing its goals, if not its methods."

"We totally reject that idea," says Simon Dyer, the Institute's oilsands program director. "Saying that having concerns about oilsands development is not a legitimate position to hold is ridiculous."

The report, he says, is speculative, as there has been no history of violence in the

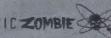
oilsands.

Flanagan, who authored the report based on a history of "oppositional activities in the north," says he wanted to put the news reports of pipeline sabotage in northeastern British Columbia in perspective. He says the groups that are speaking out against the report have obviously not read it, because it concludes that organized sabotage is unlikely to occur.

"I never at any point never accused any native people of terrorist activity," Flanagan says. "I specifically say they have no history of violence and they are unlikely to get involved with sabotage or terrorists."

—Lindsey Wallis




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COMMENTARY • PROVINCIAL AFFAIRS (956 words)

Canada Dragged Into U.S. Health Care Debate



OUTSIDE POLITICS MAURICE TOUGAS
HEY, AMERICANS, GET YOUR FACTS STRAIGHT BEFORE MAKING JUDGMENTS ABOUT OUR HEALTH CARE SYSTEM

Dear America:

Hello, fellow North Americans. Or, as some of you people say, "Hey, y'all." Canada here, your neighbour to the north. I'll give you a minute to Google a map of North America, look north (or "up"), and there we are. We're the neighbour who's not always trying to bust into your house. (That would be Mexico, which is south, or "down.")

Can we talk? Neighbour to neighbour? (See the difference in spelling? That's a Canadian thing. Or actually a British thing, but that's another story.) We've been hearing a lot these days about the debate you're having over health care. We're not eavesdropping or anything, but to be honest, you people are kinda loud. When

you have a "debate" over something, everybody hears it.

Not to be rude, but frankly, I don't care about your health care debate. It doesn't impact me in any way, so if you want to continue with your current system — I hear there are about 50 million of you who don't have health insurance, but hey, that's your problem — I really don't care.

But I hear that Canada is getting dragged into the debate, and not in a good way. Some of your politicians are weighing in with the typically reasoned debate we've come to expect from your politicians.

Take Louie Gohmert, a Republican congressman from Texas, who said in your Congress on July 9: "I know enough about Canadian care, and I know this bureaucratic, socialized piece of crap they have up there. One in five have to die because they went to socialized medicine."

Now, that's not very nice. Also, a pack of lies.

Then there's Republican (why are they all Republicans?) Paul Broun of Georgia, who said on July 10: "Life is precious. Some would say, 'Well, she's 85 years of age; we should just let her die.' And that's exactly what's going on in Canada and Great Britain today. They don't have the appreciation

of life as we do in our society, evidently."

OK, I'm trying to be polite here, but what kind of assholes do you people elect down there?

Sorry. Maybe that was a little extreme. But your politicians are painting Canadians as a bunch of heartless bastards who prefer to put their old people on ice floes and let them float out to sea, and I take exception to that. What we do with our decrepit old people is our business.

Worse, one of our very own people is being used by your people to trash our health care system. You may have seen a Canadian woman named Shona Holmes in TV ads, appearing before your Congress, and mouthing off on FOX "News" (does anyone take that crap seriously?) and CNN. In the ads, she says bluntly: "If I'd relied on my government for health care, I'd be dead."

Holmes says she had a brain tumor, but couldn't get treatment for six months in Canada (which she later amended to three months). In desperation, she went to the U.S., where her doctors said she needed immediate surgery. She went back to Canada, couldn't find a doctor to do it, so she mortgaged her house and paid the \$97,000 US to have the

"life-saving" surgery in the U.S.

As always, there's more to the story. Turns out Shona didn't have a tumor, but a benign cyst. She had some vision loss due to the cyst, but it was temporary and reversible. There is no doubt she was having problems, but she had to wait for treatment here, but not in the U.S., where you can get quick treatment for anything if you've got the money.

The fact is, my American friends, if you have a life-threatening medical situation that requires immediate treatment, anyone in Canada can get it. While there are stories like Shona Holmes, there are far more stories from people who had real brain tumors and various other life-threatening situations, and got top-quality treatment immediately. Sometimes it takes longer than it should for some procedures. Nobody's happy with wait times, but it's one of those tradeoffs we make as a country to ensure everyone gets equal access to health care.

And if you still believe that Canadians have "crappy" socialist health care, that one in five of us die waiting for treatment, and that we have less of an appreciation for human life than you do, ask yourselves this question: If our system is so terrible,

why do Canadians, in poll after poll, express strong satisfaction with our system (stronger than yours, in fact), and recoil at even the possibility of adopting the American system?

I'll be honest. We have a pretty inflated opinion of our system; it is far from being the best national health care plan in the world, even though a lot of us think it is. My fellow Canadians love to look down on the money-grubbing American system. Canada is weird that way. We're probably the only country on earth that can be smug and humble at the same time.

I'm not going to go into the pros and cons of both systems — I love your immediate access to top-quality care, but hate the fact that illness and medical bills are the leading cause of bankruptcy in your country — but if you're going to compare our system to yours, at least get your facts straight.

And by straight, I mean not from FOX News.

Your friend,
Canada

Maurice Tougas is the former Liberal MLA for Edmonton-Meadowlark.

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lookback

WEEK IN REVIEW

"WE HAVE TO PERSUADE THE PUBLIC TO COME TO POLLING STATIONS AND VOTE FOR THEIR LEADERS."

—ALI KAZAI, HEAD OF THE INDEPENDENT ELECTION COMMISSION IN KANDAHAR, TO CANWEST NEWS SERVICE



JULY 31, 2009 | 3:51:11 PM | PHOTO BY JIMMY JEONG

Gov. Gen. Michaëlle Jean visits the ihuman Youth Society building on 95th Street.

WITNESS

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • MASS TRANSIT BRING ON THE TRAINS!	CANADA • FOOD LISTERIA ON THE BARBY	WORLD • DEMOCRACY AFGHAN ELECTION WORRIES	BY THE NUMBERS
As nationwide discussions about high-speed trains rev up, Edmonton needs to get into the game. One look at Edmonton's pathetic one-line LRT system shows exactly what happens to public transit when governments trade in vision for so-called fiscal responsibility. While the provincial government seems unlikely to hear calls for spending on just about anything, let alone a forward-thinking transit project, Edmonton city councillors have shown some commitment to mass transit here, and the federal government may be persuaded to send some of that stimulus money flowing to Alberta. While we'd like to see the details on a high-speed train from Edmonton to Calgary (such as the building cost, ticket prices, and which stops would be included), we're keen to see some fast mass-transit alternatives up and running in this province, and we don't want to wait for a decade to get them.	Maple Leaf Foods has issued a recall for nine of their hot dog products over concerns about listeria. Maple Leaf has said listeria levels were low in the hot dogs. The company's food safety officer, Dr. Randell Hoffman, told <i>The Globe and Mail</i> : "We've taken significant steps to enhance our food safety system." The federal government is currently looking into last summer's listeria crisis, in which 22 deaths were linked to the bacteria. While the company was right to err on the side of caution and issue a recall, we have to wonder what's going on at large meat processing plants. If food inspection has increased, causing more recalls, just what were we eating before the last crisis? Certainly, the federal government needs to provide more resources for inspecting plants, but we should also consider the overall health of our food chain, and possible ways of reducing our health risks.	Reports out of Afghanistan leading up to the Aug. 20 election are hard to read. Citizens in some areas of Kandahar may end up completely disenfranchised because the state cannot provide proper security in the face of Taliban threats. The current leader, Hamid Karzai, didn't appear at the presidential debate, and indeed, there are some places candidates simply don't enter. This puts the recent election in Alberta in stark perspective. If voters in Afghanistan can cast a ballot in a fledgling democracy while guarded by men with guns, surely Albertans can do the same. Instead, we stay home on election day in record numbers, and allow bureaucratic failures to keep us from the ballot box. Worse still, we seem to numbly accept that one party will be elected decade after decade. We're supposed to be a fiercely independent and strong-minded group of people, so where's our fire gone?	<p>FORCES OF NATURE WIND SPEEDS IN ALBERTA STORMS SOURCE: ENVIRONMENT CANADA</p> <p>F-4 DEVASTATING TORNADO (331-417 KM/H) "BLACK FRIDAY," EDMONTON, JULY 31, 1987</p> <p>F-3 SEVERE (253-330 KM/H) PINE LAKE, JULY 14, 2000</p> <p>F-0 LIGHT (64-116 KM/H) CAMROSE, AUG 1, 2009</p>

PROFILE • BEAUTY PROFESSIONAL • BY MARLISS WEBER | 996 words

You Don't Want To Get Rose Mad

ROSE PIOTRKOWSKI HAS BEEN FORCEFULLY BEAUTIFYING THE WHO'S WHO OF EDMONTON SOCIETY FOR FOUR DECADES. GET IT?

I'm sitting in a chair with my eyes sealed shut with some kind of blinding chemical and an odd tingling gel spread over my eyebrows. A form of torture, you ask? A cruel and unusual interrogation technique? A bizarre ritual?

Well, kinda. I'm doing what people have done for centuries. I'm suffering to make myself beautiful.

And "suffering" is a strong word. I'm in the hands of Rose Piotrkowski, who, as one of the first cosmetologists in Edmonton, truly embodies the title "beauty professional," and has fortunately kept my suffering to a minimum during my appointment.

We talk while my eyelash dye works its magic.

"When I came to Canada, cosmetology was still in diapers," she says with a hint of Polish still in her voice. Rose grew up in Poland and, not long after the war, her family decided to get the heck out of the communist state and figured Canada would be a better place to grow and prosper. "We waited five years for the papers to come through," she says. And in that time she went from being an impatient 15-year-old, ready for a new adventure, to a fully trained cosmetologist looking to start her career in her new country.

Except in 1962, her new country had never heard of cosmetology. "I went to the labour office for help for getting a job when we got to Edmonton," she recalls. "The girl behind the desk asked me what I did. I told her cosmetology. She flipped through her book and came up with nothing. I told her I was a cosmetician, which is another word for what I do. Nothing. Nothing for esthetician either. She was stumped."

Which was surprising and concerning for Rose, as cosmetology had a long and glorious history in eastern

Europe, and she studied at the best school in Poland. In Poland, cosmetologists worked hand in hand with dermatologists, and skin care and esthetics was a huge industry.

But not in Canada. "The closest anyone could come was doing manicures in beauty salons," she says. Which was a significant step down from working with doctors.

So Rose took temporary work until she heard through the immigrant grapevine of an actual esthetics shop in Edmonton. Rose was elated. She managed to make contact with an Austrian woman who had a similar background to Rose, and who did indeed own an esthetics shop on 124th Street. But she was closing it because Edmontonians had no interest in esthetics. Rose bought her business for a song and called it La Beauté, confident that she could attract clients, despite her predecessor's failure.

And attract she did. La Beauté became a great success, bringing in all the Mrs. So-and-Sos behind the big names in Edmonton. Her clients were the wives of doctors and politicians and entrepreneurs, the who's who of Edmonton's social sphere in the 1960s and '70s. And '80s and '90s and 2000s. Rose's career has spanned over four decades, and her reputation has become that of the best of the best. She still caters to some of the same families who came to her in the 1960s.



Beauty Pioneer | Rose Piotrkowski in her salon, a business she started building when no one knew what a cosmetician did. PHOTO BY MERYL SMITH LAWTON

skin. Which seems counterintuitive to any good businessperson, giving away trade secrets, but Rose has been busy every day of her 40-something year career, so it seems to have worked.

She uses her tweezers like a ruler to show me the proper boundaries of the brow line – in a straight line from the corner of my eye to my temple on the one side, and from the tear duct to the centre of my forehead on

it?" she says. She often says "Get it?" to punctuate her point. And when she's done, I really do get it. I have the fanciest brows I've ever seen on my face.

But don't go trying to book an appointment with Rose. She's arranging to retire soon and already has more clients than her time allows.

But thanks to Rose and her few contemporaries, the esthetics and cosmetology industry is alive and well and mainstream in Edmonton. It's people like Rose who have raised skin care to an artform and who have shown us the importance of a well-groomed brow. Now you certainly don't have to be a Mrs. So-and-So to partake in the beauty industry, and you can have bizarre beauty torture experiences in spas across the city.

And I've got three weeks to a month before I have to deal with my eyebrows again.

"THE CLOSEST ANYONE COULD COME WAS DOING MANICURES IN BEAUTY SALONS," SHE SAYS, WHICH WAS A SIGNIFICANT STEP DOWN FROM WORKING WITH DOCTORS.

But introducing Edmonton socialites to the world of cosmetology and esthetics was a slow process. "Manicures were common back then, so I'd just happen to mention to my manicure client that I could shape her brows," says Rose. "Or I'd see their poor kid with acne and drop the word that I could help."

Rose built her business on the philosophy of educating her clients, teaching them how to shape their own brows, how to cleanse their own

And Rose is about to share some of her trade secrets with me. She's wiped the tingling gel from my eyebrows and cleansed my eyelashes and it's safe to open my eyes. I see bold, dramatic brows in the place of my usual weak blonde-red ones and long blue-black eyelashes fringing my eyes.

Wow. I've got eyes. Who knew? And now Rose is going to show me how to shape my brows, to draw even more attention to my peepers.

the other. She immediately sees that I'm a twiddler. That is, an eyebrow fiddler – a terrible nervous habit, I soon discover, one that wrecks the symmetry of my face. I vow to stop there and then. You don't want to get Rose mad at you for twiddling your eyebrows.

And then she begins to pluck. "You never wax your eyebrows," she says firmly. "Waxing your brows weakens the skin and gets rid of the tiny baby hairs so it doesn't look natural. Get

exploding heart syndrome

NOUN • A condition that causes your heart to explode from your body for no apparent reason other than it can. "As you can see, students, the people in this picture all died from exploding heart syndrome. You can tell because of the amount of exploded hearts all over the walls and on the ground around them. And now, in this next picture, who can tell me what these people with exploding farts died of?"

physicalangelical

ADJECTIVE • Of or relating to the practice of prescribing television shows as a way of helping people deal with their health problems. This week, for broken hearts I recommend *Six Feet Under*. For chronic boredom I recommend *Lost*. And for Vitamin F deficiency, I recommend *Deadwood*. Now, everybody please take off your pants.

plentyofflush.com

NOUN • A website dedicated to single toilets who are looking to date. "Well ... If you want to meet toilets plentyofflush.com is a pretty good website. But who wants to meet toilets? I go to plentyoffridge.com ... Man, that site makes me want to get it on ... on the fridge!"

zomboner

NOUN • Yup, it's a zombie erection. "I just kept yelling, 'Don't look at their zomboners, don't look at their zomboners!' But it was too late; the lady folk were mesmerized minutes before their brains were consumed. If only the zombies' zomboners weren't so awesomely proportioned!"

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**edster's
vocabulary**
BY TRENT WILKE

Going Sour On The Summer Of Lime



BOOZEMUSE MELISSA PRIESTLEY

BUD LIGHT LIME TASTES SO MUCH LIKE A BEER-FLAVoured SKITTLE, I COULDN'T EVEN SWALLOW A MOUTHFUL

It all started with Corona. Everyone knows that a proper Corona is served with a wedge of lime in the mouth of the bottle. For years, this was the only beer regularly adorned with fruit. Then Grasshopper and its lemons hit the bar. After that, oranges were the next to dive into the pint glass, with the introduction of Rickard's White. What's next, I wonder? Surely grapefruit might make a decent addition to a cold brew.

Now, don't get me wrong; I think citrus does improve the flavour of some beers. Corona is pretty bland and boring without that lime. And a squirt of fresh citrus juice certainly does wonders for domestic swill, masking the skankiness quite nicely.

And in the interest of historical accuracy, adding various ingredients to beer is no new thing. Prepared beers

(cervezas preparadas in Spanish) have been around for several decades. There are many different types; basically if you add juice or sauce to a beer you've got one, though tomato juice, hot sauce, and citrus fruit are the most common additions. Many people are familiar with the Red Eye, which is made by adding Clamato juice to a beer; the Shandy, a popular English drink, is beer flavoured with carbonated lemonade or other soft drinks.

Enter lime-flavoured beer, led by the now-ubiquitous Bud Light Lime. It's modelled on a cerveza preparada, though they took out that middle step of adding fruit. The label declares it to be a "light beer with natural lime flavour." I declare it to be an abomination.

Anheuser-Busch thought they'd save us all the hassle of acquiring fresh limes, chopping them into appropriately-sized wedges, and stuffing them into our beer bottles. After all, who has the time and patience to do all that? Now you can simply grab a can or bottle, crack it open, and have the wonderful taste of crisp beer infused with fresh lime.

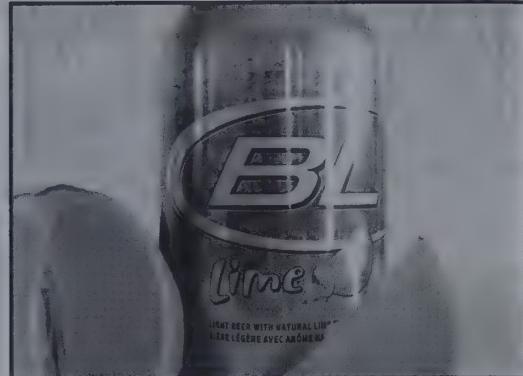
Except it's not fresh at all. It isn't made with real lime juice; it's made with lime "flavour" — which in my opinion is code for "fake." I didn't even swallow the mouthful I took,

because I don't drink things that taste carcinogenic. I'm surprised it wasn't bright green; it tasted like a beer-flavoured Skittle.

Of course, Bud Light Lime isn't the only lime beer on the market, though it's probably the most recognizable one around here thanks to all the heavy marketing. The Miller Brewing Company released their Miller Chill lime beer two summers ago in the United States. (It's still not available in Canada.) Bud Light Lime was released the next year in the U.S.; it just hit liquor store shelves a few months ago in Canada.

Due to Bud Light Lime's rampant popularity, a slew of copycats have started releasing their own versions. Big Rock, Moosehead, and Mountain Crest have all jumped on the bandwagon, and I'm sure there's more out there that I've neglected to mention.

Lime beer is clearly marketed towards non-beer-drinkers, especially women. That sweet, fake lime taste is far more akin to the plentiful array of simulated fruit coolers such as Mike's Hard, Smirnoff Ice, etc., than it is to any beer. Lime beer is also usually crafted as a light beer, checking in at 100 calories or less, making it a prime candidate for those women striving for the mass-media female ideal. Yet I suspect there are more than a few guys out there buy-



Sour Limes | Our booze reviewer doesn't take kindly to the new beer in town, Bud Light Lime. PHOTO SUPPLIED

ing cases of the stuff.

Lime beers are really no different from the host of other pre-mixed drinks available on the market; Caesars, mojitos, and Cosmopolitans are just a few multi-ingredient cocktails that have been hijacked by the industry and turned into prefabricated pond water.

Though the taste of these lime beers is horrific enough to warrant a bad review of its own accord, my main concern is that this is just one more example of the modern consumer's willingness to accept a shoddy product in exchange for convenience, another example of our gluttony and

ignorance: we willingly buy cans of liquid laden with chemicals because we are too lazy to bother finding out how to make a proper drink. Hell, we're even too lazy to stop by the grocery store on the way home from work to buy a bloody lime.

Maybe these beers have a place in the world, for those who are too lazy or broke to buy all the ingredients for the actual drink. Maybe not. Tell me, though: after that first sip of Bud Light Lime, how many of you thought that was what lime-flavoured beer was supposed to taste like? How many stopped to wonder what you were putting in your body?

Coming Home To The Heritage Festival



MY TOWN SCOTT LINGLEY

OUR PRAIRIE TOWN MAY SEEM UNCHANGING, BUT IT'S THE DIFFERENCES THAT DELIGHT AFTER A LONG TRIP ABROAD

Who hasn't heard the old homily that Edmonton is a great place to come home to?

Wandering the world, whether it's across the country or on the other side of the planet, alters a person in ways both subliminal and overt — it wipes the lenses through which you view your own life, realigns a few priorities, however subtly, and shades some detail into the great map of reality by which you navigate your life. But no matter how long you've been away, you can always count on finding Edmonton pretty much unchanged, from the eye-wateringly dull landscape for the first 20 kilometres after you leave the

airport to the cheerfully numb faces you see hovering at one end of the bar in your favourite local venue for the public consumption of adult beverages. No matter how far you rove, Edmonton beckons as a reminder of who you were before you left.

Or so I have heard it said.

Sure, Calgary Trail or Gateway Blvd. or whatever random shit we'll call it the next time a foreign dignitary comes to town, will probably always be ugly. And yeah, I have seen one or two of those very same people every time I've gone for a pint in the past 20 years. But the idea that Edmonton doesn't change much over time is a delusion espoused by people who think there's nothing going on when they aren't around.

Walking around Hawrelak Park this weekend in the midst of Heritage days, which most people I know have taken to calling "The International Meat-on-a-Stick Festival," would put the lie to most uninformed conceptions of what the population of a northern Canadian town might look like, which is in itself a freeze-frame of our civic transformation. I'm not just talking about the city's many cultural ambassadors

who don the quaint attire associated with their heritage. The patrons of Heritage Days themselves represent a fabulously diverse and evolving continuum of geographic origins, language groups, belief systems, sartorial affiliations, and pigmentations that these days make me feel a bit

proud of this city. There are many ways in which Edmonton is not the most hospitable place, but it does your heart good to know that people from anywhere and everywhere can find one reason or another to make it home. And even if they have no choice, they can still come out on a summer afternoon and, for the price of a few days' sustenance in their own country, try a bite-sized sample of kabob, satay, koobideh, jagnjetina, pincho, yakitori, brochette, adana kebab, muchomo ya kuku, or matopo boerwors! I must say, at the end of the weekend I feel a little sorry for the pavilions of countries at Heritage Days that don't have an indigenous meat on a stick.

Pavilions representing nations under suspicion like Afghanistan and Pakistan command massive line-ups for their skewers of grilled flesh, while you can't help but think the Wales pavilion is stuck

with a lot of leftover bara brith (oven-baked loaf with dried fruit) and teisen lap (oven-baked flat cake with dried fruit) come Monday night.

Whatever your feelings about the social importance of meat on a stick, the city commits pretty significant resources to big public shindigs like this so people may wander into public places and have their pocketbooks ransacked at food kiosks. And let's not forget the cultural performances your free admission entitles you to, though some retooling seems necessary when you find the PA systems of Nigeria, Pakistan and Guatemala all battling it out for supremacy within 50 feet or so of each other, further discomfiting the poor souls over at the Philippines pavilion who are just trying to depict countless centuries of agrarian practice through dance.

Like so many local cultural institutions before it — the upcoming Folk Fest is a prime example — Heritage Days is looking more and more like a victim of its own success, another oversubscribed jostle-palooza drawing such massive crowds that the possibility of a real "cultural experience" becomes rapidly displaced by waiting in lineups and scurrying

from one display of exotic textiles to another, the most meaningful exchanges taking place through the medium of credit card.

But as a foreglimpse of the incredibly diverse place Edmonton is well on its way to becoming, Heritage Days is indispensable. Right now immigration is the punching bag of choice for xenophobes and lazy politicians scoring easy points by decrying those foreigners who would filch the jobs of needy Canadians (never mind if there are any Canadians available with the skills to fill those jobs). But once the global economy ostensibly rights itself and Albertans have forgotten how quickly a boom turns into a bust, we'll be looking outside our borders for people to fill up our job vacancies, shore up our economy with new mouths to feed, and balance our old-skewing demographic. Much more than its strip malls, storm-prone outdoor celebrations, and cozy taverns where everybody knows your name, that's the part of Edmonton I like coming home to, the part that looks more diverse, more inclusive, more international. Because hey, if nothing else, the new menu kicks ass.

DINING · VIETNAM · BY SCOTT LINGLEY | 1183 words

Pho For Breakfast Every Morning

OUR INTERNATIONAL FOOD CORRESPONDENT SENDS US SOME CULINARY POSTCARDS FROM HIS TRIP TO VIETNAM

JULY 7

Greetings from Hue, the former imperial capital of Vietnam, seat of power for its extravagantly regal Chinese- and French-backed emperors starting in the early 19th century, as attested by the number of grandiose imperial tombs outlying the city. It's also the Hu in bún bò hu, the local spicy pork noodle soup that makes a hearty breakfast.

For me, Hue is synonymous with tenacious cyclo drivers staked out outside every hotel, desperate to push tourists around in their pedal-wheelbarrows. We finally let two guys talk us into a ride, leading to an inevitable argument later over the exact fee structure we'd agreed on, then some name-calling as we forked over the inflated rate.

Apparently eager to make it up to us, the two young drivers waylay us at some sidewalk squat tables near our hotel, ply us with ice-cold bottles of Huda, the local pisswater lager, and a snack of zesty cha — cubes of minced pork spiked with lemongrass, garlic, and peppercorns, grilled in a banana leaf, pulled from the cooler of a small corner store nearby.

Each nibble from the cloudy pink cube is like savoury smelling salts, instilling a salty garlic-pepper glow to the palate that takes several washes of fizzy, astringent lager to de-intensify, but which no amount of beer could fully efface.

JULY 10

Hoi An is a sleepy fishing village about halfway down Vietnam's eastern coast not far from Danang, where American combat troops arrived in 1965 at the start of that war most people think Vietnam was named

after. Actually, Hoi An was probably a sleepy fishing village in the very recent past, before the rows of tourist-conscious restaurants sprung up along the river and half the tailors in Vietnam relocated here to cut suits for sweaty Europeans lost in its winding streets.

Foodwise, Hoi An has been full of pleasant surprises, from its local specialties — snapper with fish sauce and lemongrass grilled in banana leaves and "the white rose," an open-faced rice-noodle dumpling with a spicy ground pork heart, sprinkled with fried shallots and garlic — to its anomalies, like the superb vegetable pizza whipped up by a German restaurateur who also made his own ice cream.

The best food by far, though, has been the local fare thrown together at a big canopied street corner mess-hall known as the "Eating Area." Each row of tables, it turns out, is administered by a different proprietor, though they all serve food off the same menu. We become ardent fans of Mr. Dong, whose beef noodle soup (pho), barbecued pork with vermicelli and banh xeo could very well mean I can never enjoy Vietnamese food outside of Vietnam again. The latter is a fluffy crepe made with rice flour, eggs, coconut milk, and turmeric, filled with grilled prawns and bean sprouts and served with rice paper to bundle in mustard greens, mint, or basil and some other pungent herbs I've never seen before. We keep ordering more food than we can eat, then finishing it anyway, washing it down with watery "fresh beer" (about 20 cents a glass).

JULY 15

Arriving 1,500 metres above sea-level in Dalat, hub of the Central Highlands, is a bit like arriving in a different country. For one thing, everyone is wearing fall jackets and toques; for another, the vast quilt-

work of rice paddies gives way to rolling, high green hills striated by pine forests, coffee plantations, fruit orchards, and swaths of vegetables right up their steepest inclines. With about 70 per cent of the population engaged in some form of harvesting, not much of central Vietnam's rich red soil goes uncultivated.

The local delicacies include strawberryl wine and artichoke tea, but Dalat actually yields the best pho — the beef noodle soup that is VN's national dish — of the whole trip at an unassuming joint called Single Hot Pot that allows you to cook a whole kettle of soup on the table directly in front of you. After several bowls of streetside pho containing molar-resistant strips of beef, I find respite in their pho with ostrich, which is one tender flightless bird. There's more to it than that, though — the steamy beef broth breathes a hint of cinnamon and anise, flecks of garlic and fried shallot bob on the surface with chopped chives and lemongrass, chewy rice noodles float limply and big bailes of fresh basil, Vietnamese mint and bean sprouts come on the side. From here on in, it's pho for breakfast every day.

JULY 21

If someone ordered me at gunpoint to ride a motorbike through Ho Chi Minh City, I would invite them to shoot me. You have never seen anything so bonkers as a Saigon traffic circle. Our first night out, we count on the guidance of an expat friend to help us safely cross the teeming streets. He vouches for an authentic local place near the Ben Tanh Market. Authentic, in this case, means sweaty, grotty, and well-attended by small black bugs that swarm densely around the bare fluorescent bars over every table. Try as you might as a staunch Canadian to avoid drinking beer with ice in it, you will even-



In Nam Only | An open air fruit market in Hue. PHOTO: SCOTT LINGLEY

tually be worn down by the constant flow of sweat down the small of your back and into the waistband of your underwear, and you will give in. The flurry of activity caused by passing bottles and pouring, however, dislodges some bugs from the ceiling. They rain down on our mugs, our tabletop, into our shallow dishes of lime juice, pepper, and salt. Our server, dangling a cigarette, hops on a chair and twists the light-baff off, which causes about half of the bugs above our table to disperse. I examine every morsel of the delicious roast goat with okra before consuming, but the odds are against me.

JULY 26

Hanoi's old quarter, featuring what our tourist map flags as "culinary streets" which seem more like back alleys where aesthetically charmless cafés dole out solid, fresh-made local food on the cheap.

But the climax of our Vietnamese culinary adventure occurs at the posh Green Tangerine. Spacious, elegant, warmly lit, the dining room is an oasis from the overrun sidewalks

around nearby Hoan Kiem Lake. The French-influenced menu teeters on the brink of pretentiousness, but it's impossible to argue with the results — or the prices, which, though high for Vietnam, are ridiculously cheap for international cuisine in a big city.

Witness: a rare-seared duck breast afloat in rich-looking ca bang sauce made with aubergines, saffron, and "five Vietnamese spices" beside a mound of mashed tinted green by puréed water spinach and capped with tomato bruschetta concealing al dente slices of fried lotus root. My tastebuds still weep with joy to think of it.

My co-diner has salmon fillet simmered in lemongrass, ginger, and fish sauce (which has a magical effect on cooked fish that really must be experienced), served with strawberry chutney and symmetrical pipes of green and yellow curmbs that turned out to be "broccoli and lotus seed semolina." Dessert is a poached mango tart with dark chocolate ice cream. What else do I need to say but "wish you were here"?

EVENTS

50TH ANNIVERSARY OF THE JOHN WALTER MUSEUM JOHN WALTER MUSEUM LOCATED BY THE KINNSMEN SPORTS CENTRE, AUG 9 Old-fashioned family fun includes music and games. Info: 496-8787.

ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE 939 118 AVE, TUE 10 AUG 6 Artists and artisans share unique gifts with local flavours. Doors at 10 a.m. Info: www.thecarrot.ca.

THE CAYPABA CARNIVAL: A CELEBRATION OF SOUTH AMERICAN ANIMALS VALLEY 200,13315 BUENA VISTA RD, AUG 9 Encounter and learn about many South American animals. Doors at 12 noon. Info: www.valley200.ca.

CARIFEST: CARIBBEAN ARTS FESTIVAL CHURCHILL SQUARE, AUG 6-9 Caribbean Carnival that includes music, dance, costumes and more.

EDMONTON BUS TOURS VARIOUS LOCATIONS, TO SEP EDMONTON'S Hop on Hop off Sightseeing Tours. Info: www.edbus.com.

EDMONTON GHOST TOURS WALTERDALE PLAYHOUSE, 10222 83 AVE. Meet in front of the rescuer statue next to the Walterdale playhouse. Tickets: \$5. Mon-Thu 9 p.m. June 22 until Aug 20. Info: www.edmontonghosttours.com.

FARMERS MARKET ALBERTA AVENUE COMMUNITY CENTRE, 9208 118 AVE, EVERY THU, 10 A.M.

DOORS AT 7 P.M. FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704 111 AVE, EDMONTON. For parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 474-7611.

HAWAIIAN STYLE LUAU WEST DISTRICT PARK 221 CAMPSTEAD RD, SPROUCE GROVE, AUG 6 Fundraiser for the Canadian Diabetes Association and Team Diabetes. Doors at 5 p.m. Tickets: \$30 at www.tixonthesquare.ca.

JAPANESE TEA CEREMONY DEVONIAN BOTANIC GARDEN, DEVON, AUG 6 Experience traditional tea ceremony. Info: www.devonianweb.ca.

PRISONERS JUSTICE DAY: BREAKING THE SILENCE TO STRENGTHEN COMMUNITY LEGISLATURE GROUNDS, 107 ST & 97 AVE, AUG 10

AIDS 10 discussions about the barriers that individuals are faced with, and supports offered to criminalized men and women within the community. Doors at 11 a.m. Info: www.elizabethtfly.ab.ca.

RECORD AND BOOK SALE HYDEAWAY ALL AGES ART SPACE, 10209 100 AVE, AUG 8 DOORS AT 2 P.M.

ROCK 'N' AUGUST CELEBRATION 2009 PROFILE PUBLIC ART GALLERY, 19 PERRON ST, ST. ALBERT, AUG 6 International car show and music festival that supports diabetes research and education. Doors at 6 p.m. Info: 460-4310.

ROYAL CANADIAN NUMISMATIC SOCIETY 2009 CONVENTION DELTA HOTEL & CONFERENCE CENTRE, 4404 GATEWAY BLVD, AUG 12-15

Bring together those individuals interested in collecting and studying Canadian Coins and Paper Money. Info: www.edmontoncoinclub.com.

SIN AND SALVATION FORT EDMONTON PARK FOX AND WHITEMUD DR, AUG 9

EXPLORE THE EXTREMES OF EDMONTON'S RICH HISTORY. DOORS AT 10 A.M. INFO: www.fortedmonton.ca.

SUMMER LATIN FESTIVAL OUR LADY OF GUADALUPE PARISH, 11310 111 AVE, AUG 9

Features food and entertainment of Latin American culture. Doors at 12 noon. Info: www.summerlatinfest.ca.

SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL, 10335 84 AVE, BEGINNER LESSONS FOLLOWED BY DANCE, EVERY SAT.

DOORS AT 8 P.M. INFO: 474-5705.

TAROT CARD READINGS THE HAT, 10251 JASPER AVE, TO AUG 14

DOORS AT 7 P.M. INFO: 474-1000.

USED BOOK SALE DOWNTOWN FARMERS MARKET, 104 JASPER AVE, AUG 6

PRESSENTED BY Project Adult Literacy Society (PALs). DOORS AT 9 A.M. INFO: www.wemadeweb.ca.

WEM ADVENTURE CAMP (WEM) 8882 170 ST, WEEKLY

FROM JULY 6 TO AUG 28 FOR AGES 7-12. INFO: www.westedmonton.ca. COM/444-5320.

WORLD FAMOUS LIPIZZANER STALLIONS REXALL PLACE, 7424 118 AVE, AUG 6

LEAPS AND MANEUVERS BY LIPIZZANER STALLIONS ON THE 40TH ANNIVERSARY TOUR. TICKETS: www.ticketmaster.ca.

YOGA

104 JASPER AVE, AUG 6

DOORS AT 7 P.M. INFO: 474-1000.

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MUSIC PREVIEW • FOLK FEST! • BY TOM MURRAY | 634 words

“I'M GLAD I DIDN'T DEPEND ON ACTING AS A CAREER – I'D BE EARNING A LIVING AS A WAITER.”

Close Encounters Of The III Kind

LOUDON WAINWRIGHT'S LATEST COLLABORATORS INCLUDE OLD-TIMEY BANJO PLAYER CHARLIE POOLE AND A BUNCH OF CGI GUINEA PIGS

LOUDON WAINWRIGHT III

Edmonton Folk Music Festival, Gallagher Park. Concert: Stage 1, Fri, Aug 7 (7pm) - Keep Your Coins I Want Change session (with Oysterband, Chumbawamba, Dick Gaughan); Stage 3, Sat, Aug 8 (11am).

You may recognize the name Loudon Wainwright III from the current number-one box office smash *G-Force*, but then again, you may not.

"Okay, I'm only onscreen for eight seconds, but you just watch those DVD residuals roll in, baby!" he cackles over the phone from New York.

It seems somehow apt that the man who gave us "Dead Skunk (In the Middle of the Road)" as his most enduringly popular song should, even briefly, share screen time with CGI guinea pigs. For a whole new generation, this may even turn out to be his legacy. That his mordant sense of humour allows him to not only glory in this but not take offence speaks well of the North Carolina born singer/songwriter, one of the more eccentric of the second wave of folk singers who trailed along in the wake of Bob Dylan.

"I actually studied to be an actor," Wainwright explains, "though I've been writing songs since '68 To be honest," he adds in a confidential voice, "I'm glad I didn't depend on acting as a career -- I'd be earning a living as a waiter."

He's just being modest — Wainwright has always juggled music with acting, recently pulling down minor roles in *Big Fish*, *28 Days*, *Knocked Up*, and *The 40 Year Old*

Virgin, as well as a repeating stint in the show *M*A*S*H* as a singing doctor. The 62-year-old views himself as an entertainer, a label that nicely encompasses his ability to pen tunes that vary from brutally raw to, well, goofy, as well as a way with an on-stage monologue that never fails to kill.

"That's all in my job description," Wainwright allows. "Really, I play the same five guitar chords I learned when I was 16. I make a living as a musician but I'm an entertainer — these are songs that are meant to be performed."

Lately, Wainwright has been turning to another notable North Carolina-born musician for inspiration: singer and banjo player Charlie Poole, who died back in 1931. He points to his producer, Dick Connette, for pushing him into it — while he'd been listening to the revered yet forgotten old-timey musician for decades, he'd never gotten around to tackling his material.

On the 18th of this month, the result comes out: *High, Wide and Handsome: The Charlie Poole Project*, a lovingly designed two-CD set with a booklet full of graphics, notes, and lyrics. To top it off, Wainwright also wrote 10 extra songs about Poole describing him, his life, and the milieu in which he played.

"This was a real labour of love," Wainwright says quite seriously. "Charlie Poole was one of my heroes. He was around earlier than the Carter Family or Dock Boggs. A great musician and singer, and he's not in the Country Hall of Fame, which is criminal. Very interesting guy — worked in mills in North Carolina until he learned to make a living with the banjo. He was an entertainer — a



Loudon Up Now | The darkly funny singer/songwriter pays tribute to one of the great banjo-playing entertainers of the '20s on his latest CD. PHOTO SUPPLIED

dancer and acrobat, and a horrendous drunk who drank himself to death at 39."

While Wainwright might view Poole's abilities as an entertainer and musician with reverence, or even find sympathy for the self-destructive tendencies that killed him at far

too early an age, he doesn't labour under such a dark cloud himself. Or at least he doesn't lately — for now, he's happy to be exactly where he is at this point in his life.

"On a good day, the career is a happy surprise, but it also can be an unhappy surprise," he notes. "As a

seven-year-old kid, I wanted to be an entertainer. I have to remind myself when I get pissed off — when it's not happening — that I've been doing this for a long time now, working on very, very cool things like this Charlie Poole project, and I've gotten to do most of what I've wanted to do."

HOT TICKETS • MUST-SEE SHOWS

LADIES MAN

Rod Stewart

Rexall Place • Aug. 10

\$49 | Ticketmaster

Now that you've spent your weekend on a lumpy tarpaulin on Gallagher Hill, it's time to add some non-folk tunes to your musical diet. And what could be more delicious (or less folky) than a Rod Stewart arena concert? Looks can be deceiving, though: before Stewart entered his mod phase in the early '60s, he was listening to Woody Guthrie and Bob Dylan records and participating in sit-ins with the beatniks. Sure, it was mostly a way for him to meet girls, but let's not hold that against him.

ARRIVING ON A JET PLANE

Aerosmith

Commonwealth Stadium • Aug. 11

\$115 | Ticketmaster

With ZZ Top opening for Steven Tyler and his merry band of leathery rock gods, this summit meeting of two of the most long-lived acts in all of classic rock provides us with the perfect excuse to party like it's 1974. Let's just hope that Edmonton fans get more bang for their buck than those poor saps in Tulsa, Okla., where the two rock-radio staples only played an hour-long set each. Of course, if we were Steven Tyler, we probably wouldn't want to hang around Tulsa any longer than we absolutely had to, either.

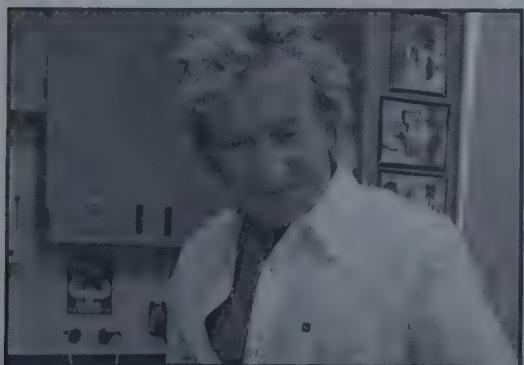
BAND OF BROTHERS

Kings of Leon

Rexall Place • Aug. 12

\$41 | Ticketmaster

Brothers are to music what sisters are to conventional life — wait, that's a terrible analogy. Let's start over. Bands of brothers have long been a reliable recipe for musical success: you've got the Jacksons in the 1970s, the Hansons in the 1990s, and now the Followills brothers are carrying on the tradition in the new millennium. (So are the Jonas Brothers, but we suspect the Followills wouldn't appreciate the comparison.) Either way, with these hunks onstage, there won't be any shortage of taper jean girls on the floor.



Blonde On Blonde | From mod to arena-rocker to singer of pop standards, Rod Stewart has a talent for reinventing his image that even Madonna would envy. PHOTO SUPPLIED



agenda | the front | music | on screen | arts | sex | classifieds | the back

inding Neko

MUSIC REVIEW: FOLK FEST! • BY MICHAEL HINSTON | JAMES

NEKO CASE RIDES HER MUSCLE CAR AND HER UNICORN STRAIGHT INTO GALLAGHER PARK THIS FRIDAY. GANGWAY!

NEKO CASE

Edmonton Folk Music Festival, Gallagher Park.
Songcatchers session: Stage 6, Fri, Aug 7 (7:30pm).
Concert: Main Stage, Fri, Aug 7 (9pm)

Virginia-born Neko Case is perhaps best known as a member of the power pop collective The New Pornographers, where her powerhouse vocals push every song she appears on into pure exuberance. On tracks like "Mass Romantic" and "The Laws Have Changed," Case comes off like a sonic bazooka, loud but clarion-pure, her infectious harmonies often outshining the band's formidable lead vocalist, Carl Newman. She seems like the ultimate secret weapon, to be deployed whenever you want to send the audience into mass hysterics.

But as joyous as she is in realm of indie pop, Case and her myriad talents only fully reveal themselves in her solo work as a country/folk sing-

er. It's here that she scales back the sheer volume of her voice in favour of dusty atmospherics and a style of storytelling that manages to be stark, tragic, and tender all at once. Case's original material only improves with every recording, and she also has a knack for picking covers: one of the standout tracks on her newest album, *Middle Cyclone*, released earlier this year, is a piano-drenched take on Harry Nilsson's "Don't Forget Me," with faltering, intimate vocals to match.

If Case's voice isn't everything to everyone, it's got to be pretty close. She performs with her backing band on the Folk Fest mainstage this Friday evening; last week she spoke to *SEE Magazine* by telephone.

SEE Magazine Your new album, *Middle Cyclone*, is full of animal and nature imagery, which you've written about for many years. But on the cover you're crouched on the hood of a muscle car, wielding a sword. Where did you get that idea?

NEKO CASE I just wanted a picture that would be fun to take. Basically, I tried to think of it as "What would I do if I had my way, and if I was an eight-year-old boy?" I'd want (a) a muscle car — I grew up in the 1970s — and (b) a sword.

SEE The lead song on the record is told from the perspective of a lovesick tornado, that can only show its love is by destroying things. The first

time I heard it, I think I laughed out loud, but increasingly I find it tragic — it's part Romeo and Juliet, part King Midas.

NC The poor tornado can't help itself, y'know? It's a tornado — what's it going to do? I had a dream with that story in it, and I thought it was interesting. What would you do if you were a tornado in love? It'd probably be pretty difficult to love properly and appropriately. [Laughs.]

SEE Does writing from these other perspectives — animals, weather systems — come somewhat naturally to you?

NC I think I naturally gravitate toward nature. It's kind of a preoccupation of mine, definitely. That's what I'm interested in esthetically, and it's where I like to spend my time — though I'm the same amount of an urban person as well. I like fairytale and things of that nature. Plus, I grew up with lots of animals. I'm from a farming family.

SEE I'd be remiss in my duties if I didn't ask about your voice. What other singers did you admire or try to emulate when you were developing your own sound?

NC I definitely gravitated toward the bigger voices. I really like gospel singers a lot, Patsy Cline, Loretta Lynn, and whatnot. I didn't start out with much dynamic — I was on 10 all the time, because I was scared. I've been actually trying to get quieter over the years.

SEE Do you see the results there that you'd hoped for?

NC I've calmed down a bit. I'm less scared. I feel like there's more dynamic than there used to be, for sure. I mean, I'm not anywhere near where I'd like to be, and I'm not in league with those singers that I mentioned at all, but maybe someday. If I keep trying really hard. [Laughs.]

SEE Something that I think often gets overlooked in discussions of your music are your lyrics, which I really admire. They're very evocative, and very precise. How long do you typically spend fine-tuning them?

NC It really depends. Some songs write themselves really fast — like "Margaret Vs. Pauline" [from 2006's *Fox Confessor Brings the Flood*] I wrote really fast. It seems to me now like a complicated song, but I was excited on the idea. And then songs like "Star Witness," or — I'm trying to think of an example off the new record that took a long time — "Prison Girls." I don't really force myself to do things, because it seems kind of fun. I think your subconscious does better when you're not poking at it with a stick.

SEE While recording *Middle Cyclone*, you picked up as many pianos as you could off of Craigslist and filled a barn with them. A year or so later, does that still seem like a good idea? Will you keep them around for the foreseeable future, or have they become clutter?

NC No, I mean, it's a giant hay

When The Wind Blows Vocal tornado Neko Case rides the whinlind into this year's Folk Fest. PHOTO BY JASON CREPS

barn with no hay in it, so they're not really causing any problems. They're not going to do very well in the barn if I keep them in there, so when the house is finished — it's being remodelled — I'll move some of them inside, probably, and some I'll give away. Some of them aren't fixable, so I thought maybe I could make some kind of art with them outside in the field. Have a tree grow out of a piano. That might look nice.

SEE Have any animals taken up nests in them?

NC Not that I've noticed. There's a robin's nest right above one of them, which you can actually hear in one of the songs on the record. [Laughs.] But I haven't noticed anything inside.

SEE Only the pleasant kind of infestation.

NC I hope so. If there's anything inside, my cats will find it, I'm sure.

SEE Before getting started in music, you moved to Vancouver to attend the Emily Carr Institute of Art and Design, which is something of an exclusive school. What did you study there?

NC I did mostly printmaking and photography. I thought I was going there to become a painter, but I only made one painting the whole time I was there.

SEE What kinds of subjects did you focus on?

NC I wasn't really focusing on a subject. It was more learning how to work, and how to be disciplined, and asking yourself the right questions in the creative process. I didn't really make anything noteworthy while I was there, I don't think. I just wanted to learn how to use the machines, and take the knowledge and be able to turn myself into a working artist — which I never did. I ended up being a musician. The processes are the same, so it was very helpful in the end.

SEE You've done some voice work for the Adult Swim cartoon *Aqua Teen Hunger Force*, and at one time you were attached to a project with one of the show's creators called — and I'm going to run this title past you to make sure I have it right — *Cheyenne Cinnamon and the Fabulous Unicorn of Sugar Town Candy Fudge*.

NC That's the title! There's a pilot finished. I don't know what's going on with the rest of it.

SEE What did you do for it?

NC I played the role of Cheyenne Cinnamon, who is a teenage pop star/superhero. It was pretty fun. Pretty dark.

SEE What are her superpowers?

NC Flying on her magic unicorn. She likes cocaine a lot, too. [Laughs.] I don't really know if she has superpowers — she can go in and see other people, what they're doing, but I don't actually know what her superpowers are. I know she has a magic flying unicorn named Ulysses, who's a major coke fiend.

Have You Met Ms. Jones?



Small Woman, Huge Voice | Sharon Jones (centre) had to wait three decades to achieve the musical stardom she deserved all along. PHOTO COURTESY OF DAPTON RECORDS

IF YOU HAVEN'T, YOU'RE IN FOR A THRILL: THIS 4'11" SOUL SINGER AND HER CRACK BACKUP BAND WILL BLOW YOU AWAY

SHARON JONES AND THE DAP-KINGS

Edmonton Folk Music Festival, Gallagher Park. Concert: Main Stage, Sat. Aug. 8 (9pm)

This isn't pleading, necessarily, but it is urgent and very heartfelt: if you're

at the Folk Festival this Saturday, please stay and watch Sharon Jones and the Dap-Kings.

Don't go home early. Don't try and beat traffic. You don't have to go to work the next day. If you leave before the last set of the night, you will miss one of the absolute best bands you've never heard of.

The Dap-Kings are a tight, fiery octet who play vintage funk, soul, and R&B so vibrant that it takes a minute

to remember that exactly none of them were alive during the heyday of Stax or Motown. But each of the eight guys fully acts the part, right down to period-specific stage names (see: bassist Bosco Mann and guitarist Binky Griptite). You might recognize them as the band backing Amy Winehouse on all of the good songs on *Back in Black*.

And Sharon Jones? So glad you asked.

She's a 53-year-old, 4'11" spitfire of a singer, who's been honing her craft for nearly 40 years. Born in Georgia, Jones moved to New York City as a kid and quickly took up singing — first in church, then performing with neighbourhood funk groups as a teenager in the early '70s. She soaked up vintage soul and R&B records from an early age, learning to imitate Michael Jackson and James Brown's every vocal tic.

But success didn't happen right away, even though she had the drive as well as the chops. According to representatives from the music industry, Jones had — to put it euphemistically — an image problem.

"They told me I was too dark-skinned," Jones says bluntly, over the phone from her home in Queens.

"THEY TOLD ME I WAS TOO BLACK, TOO FAT, TOO SHORT, AND THEN, ONCE I PASSED 25, I WAS TOO OLD."

"They told me I should bleach my skin. They told me I was too black, too fat, too short, and then, once I passed 25, I was too old."

Rather than pack it in, however, Jones only redoubled her efforts. For more than 20 years she worked as a session backup singer, picking up gigs wherever she could and taking a variety of day jobs to keep herself financially afloat. The jobs she went after in those years are in themselves telling, a sign of Jones's strength of character as well as her utter fearlessness in bucking expectation after expectation, taboo after taboo. At one point, she applied to become a police officer, a sanitation worker, a court officer, and ■ corrections officer. Only the last of those came

through, sending the 4'11" Jones to the adolescent ward of Rikers Island penitentiary.

"I mean, I had people jump at me, but I felt no fear," she says of her time there. "That's who I am. One inmate told me, 'Ms. Jones, I like your watch.' I said, 'Yeah?' He said, 'I want your watch.' And I said, 'You and how many other inmates are gonna take it?' They thought they could knock me on the head and take it, but I just wasn't gonna go out like that."

In 1996, Jones was brought in to provide backing vocals to a session with Lee Fields for a small label called Desco Records. It was here that Jones met many of the musicians who would later wind up in the Dap-Kings, including ■ fresh-faced

bassist and producer named Gabriel Roth. Looking back, she remembers their first meeting with a laugh — and maybe just a bit of condescension.

"Oh my God, [Gabriel] was maybe 23, 24," she says. "Homer [Steinweiss, drummer] was 16. I'm like, 'What do these little white boys know about funk music?...' They were just printing 45s, these young guys. They wasn't even serious about a record label. They just wanted to print some 45s, make some money, and fool people into thinking this stuff was done in the '60s and '70s."

Desco folded soon after, and when Roth formed a new label, Daptone Records, Jones was one of the first people to join up. The label's very first release was also Jones's full-length debut, 2002's *Dap Dippin' With Sharon Jones & The Dap-Kings*. (In addition to running the label, Roth leads The Dap-Kings as its bassist and chief songwriter, where he goes by the handle Bosco Mann.) Since then, the group has released two more albums, each superb. Jones says a fourth is on the way.

In the meantime, they'll be winning scores of new fans and delighting old ones in a blaze of horns and chicken scratch guitar this Saturday night. The least you could do is stick around and join them.

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MUSIC PREVIEW • FOLK FEST! • BY KATHLEEN BELL | 537 words

You Can See The Sky Everywhere

ON THEIR CURRENT TOUR, THE WOODEN SKY PLAY CANOES, GONDOLAS, BACKYARDS... OH YEAH, AND THE FOLK FEST

THE WOODEN SKY

Edmonton Folk Music Festival, Gallagher Park. **Come What May session** (with Alana Levandoski, Staid Cleaves): Stage 2, Sat, Aug 8 (4pm) • **Concert**: Stage 2, Sun, Aug 9 (noon) • **Funny Old World session** (with Fred Eaglesmith, Johnny Flynn, Steven Page): Stage 6, Sun, Aug 9 (4:30pm).

"I don't know if I'd call it a conversation," laughs The Wooden Sky's Gavin Gardiner. "I'd probably call it a fight."

Lying on the backseat of a van driving somewhere along the I-94, the singer/guitarist has nothing but a long road and plenty of time to talk about his band's folk-rock sound ... and pretty much anything else. Like I said, he's trapped in a van.

"I'm proud of the fact that all those songs made it on the album because it was a real internal battle," he says. "We recorded 16 songs and we talked about putting out a nine-song record, which would have been impossible at that point because we would have had to cut seven songs. I hated cutting three." Hence the fight. "We decided that it would be better to do it over e-mail because we couldn't in-

terrupt each other and we could say everything we wanted to say."

The tracks that survived the e-mail campaign can now be referred to as *If I Don't Come Home You'll Know I'm Gone*, an album that will slip into stores as the summer fades into fall. But rollin' down the highway they'll be hitting Edmonton's Folk Festival before the leaves change. Along the way, they'll be playing gigs in gazebos, gondolas, and canoes (for serious), not to mention Carl's house in Regina and Jon's place in Sudbury on their way back East. In fact, The Wooden Sky are only playing one bar on their whole Bedrooms & Backstreets tour, preferring the comforts of a friend's living room or backyard to the grime of a traditional club.

"Apparently we have some experienced canoers in the band," he offers when I ask him about the canoe gig in Banff. "That won't save our gear if we get flipped." But he's only a little worried about that scenario, especially considering the other alt-venues have been working out great so far — including a performance back at their apartment in Toronto.

"The word just spread 'cause I kind of thought we couldn't let anymore people in," he says. "We actually went up to the roof — we have a roof-



The Kitchen Debate | It took some arguing, but Toronto's The Wooden Sky finally agreed on which songs to put onto their album *If I Don't Come Home You'll Know I'm Gone*. PHOTO COURTESY OF BLACK BOX RECORDINGS

top patio — and about two songs in, it started to pour rain. So everybody helped us bring all the gear inside. People crammed into the living room and we sort of stood on our couch. People were standing on the stairs, standing on tables and the counter. It was really sweaty and fun."

In a way, playing music for a gathering of friends and neighbours in

your home, as low-tech and as unpredictable as that is, in all its intimacy, is perhaps more folk than Edmonton's very own Fest. And though Gardiner et al. aren't nearly ragged enough to be labelled good ol' boys quite yet, they've got the spirit. Gardiner's voice always sounds warm and perfectly worn, but never worn out. The lap steel wafts and twangs

against the twitch of the snare drum as piano or cello or harmonica accent, not so much the song but the sentiment.

For all their youth, it makes them sound like they've driven plenty of long roads before. But in truth, they're just beginning their career and simply have to concentrate on I-94 for now.

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MUSIC PREVIEW • FOLK FEST! • BY KATHLEEN BELL | 566 words

This Old Man, He Plays Licks



Luedcke Busy | Old Man Luedcke is playing three sessions and a solo concert at this year's Folk Fest. PHOTO COURTESY OF KILLEBEAT MUSIC

BANJO HERO OLD MAN LUEDECKE ISN'T ACTUALLY OLD, BUT THAT'S ABOUT THE ONLY THING INSINCERE ABOUT HIS MUSIC

OLD MAN LUEDCKE

Edmonton Folk Music Festival, Gallagher Park, I Am What

I Play session (with Agnostic Mountain Gospel Choir, Sam Baker, Gurf Morlix); Stage 7, Fri, Aug 7 (8pm) • Feast of Folk session (with Niamh Parsons, Ashley MacIsaac); Stage 4, Sat, Aug 8 (11am) • Up Close and Personal session (with Lynn Miles, Great Lake Swimmers); Stage 4, Sat, Aug 8 (3pm) • Concert: Stage 4, Sun, Aug 9 (5pm).

"When I was in university, I bought two records for a dollar," says banjo hero Chris Luedcke from his home in Chester, Nova Scotia. "One was Sam Cooke's *Live at the Harlem Square Night Club* in 1963 and the other was the RCA Carter Family compilation. I loved, beyond words, the Sam Cooke thing, but I thought I could sing the melodies of the Carter Family."

A dollar well-spent and the cheery bounce of the pluckiest of all instruments, the banjo (can a banjo sound downcast?) set Luedcke on a path that has led him to Edmonton's Folk Fest this year. Working under the moniker Old Man Luedcke — actually, he's only 33 — the singer-songwriter uses that joyful jingle-

jangle as a platform to write lyrics about this life as honestly as he can.

"I look for an authenticity at least," he says. "I look for something that resonates with myself so that I can sit by myself in front of people and be fairly convinced that what I'm saying, I believe in. It may not be all that fashionable, but I think sincerity is an important thing that helps me get up in front of an audience."

He searches for a sense of genuine communication, with himself and his audience. He seems to be finding it too, if you count receiving the 2009 Juno Award for Best Solo Roots Album for his latest release *Proof of Love* as acknowledgment that we're listening.

That said, what most critics and fans tend to describe as a refreshing optimism on the record, Luedcke sees differently. "Basically, I think that a lot of my songs are, at least while they're being written, a temporary victory over some horrid fear that things won't work out," he laughs. "I think there's a real tension between where you wanna go, what you want to be true, and what might be true or what you fear to be true or what you fear to be the reality."

It's important for me to not sugar-coat. A lot of what comes across as joy in my songs is really a statement of rejection of being too pessimistic — although, you know, I'm fairly full of it."

He balances merry abandon with reality. When he sings of the freedom of quitting his job, he's quick to add that he may now have to live on rice and potatoes too. He captures flitting moments with friends at breakfast and manages to make some serious critiques in a funny little song called "Monsanto Jones" — a tune that doesn't have a home on a record yet but which you can check out on his MySpace page (myspace.com/oldmanluedcke). "The song basically tells the story of this kid being named Monsanto and then getting sued because his parents used the name and it was seen as a copyright infringement," he explains. "It's a bit ridiculous, but along the way I actually am able to point out a bunch of things I really don't like about that company."

"It would be nice to feel like I was going to get shut down or get hurt by it in some way, but I really don't think that they have that kind of concern," he continues. "I'm not sure they would ever feel terribly threatened by it."

I don't know. If one dollar can change a life, then couldn't one voice change a company? Maybe.

MUSIC PREVIEW • FOLK FEST! • BY TREV WILKIE | 150 words

Survival Of The Swiftest

FOR SHAWN "SWIFTY" JONASSON, SURVIVAL REQUIRES A TRICKY BALANCE OF EVOLVING AND REMAINING TRUE TO YOURSELF

THE SWIFTYS

Edmonton Folk Music Festival, Gallagher Park. Canadian Mint session (with Danny Michel, Alana Levandoski); Stage 3, Fri, Aug 7 (8pm) • Concert: Stage 2, Sat, Aug 8 (12 noon) • Getting Here session (with Alex Cuba, The Skydiggers); Stage 5, Sun, Aug 9 (4:30pm)

w/ The Guaranteed, Roger Marin Band, Gordie Tentrees. Pawn Shop (10555 82 Ave). Fri, Aug 14 (8pm). Tickets available at the door.

"We were playing in Dawson City at the music festival there; I was with Old Reliable at the time," recalls Swiftys frontman Shawn "Swifty" Jonasson. "They flew us from Whitehorse to Dawson City and back. It was a smaller type of plane. When we were flying back, I was sitting by the window, and I looked out and saw that one of the dual propellers gave out. It just died.... We were halfway to Whitehorse so they turned us around. Everyone was losing it. Tip-

"SUCCESS FOR ME IN THE MUSIC INDUSTRY IS PAYING THE MORTGAGE AND KEEPING THE KIDS HEALTHY. I'LL BE HAPPY IF I GET TO THAT."

py Agogo was on there with us and he was losing his mind. It was a close call. Usually all musicians fear is the road, not something like that."

With the thoughts of the Jamboree Stage crash still fresh in our minds, stories of survival and near-death experiences are the main topic of conversation as Jonasson and I talk. The funny part was, with several shows coming up (including a stint at the Folk Fest), and a new band mem-

ber possibly coming into the mix, it seems serendipitous to be chatting with a member of The Swiftys, the quintessential poster band for survival. After countless tours and lineup changes, The Swiftys have endured. What's their secret? Well, it's evolution, baby.

"We joke and call ourselves The Beer Joint Band ... but I don't know what we are," Jonasson says. "I mean, I hope it evolves, because if it doesn't evolve, then it sort of dies, you know? When I think about the future, I'd like to make a record with more of the pared-down type of storytelling. A lot of Texas guys do that, where it's more about the words and less about the instrumentation. I've got a studio in the works, so it'll be accessible at all times. I've been re-creating like crazy. So yeah, I hope it's evolving, but I can't say for sure."

Change is inevitable, but his willingness to adapt suggests Jonasson has an instinctive understanding of what it takes to keep a career going. The list includes talent, professionalism, and passion. But without success, none of them is even rel-



Swifty Sense | The Swiftys will have to live up to their name as they run around to three Folk Fest appearances and a show at the Pawn Shop next Friday. PHOTO BY DONNA HOPPER

sacrifice something and I don't think we're willing to do that. Actually, I know we're not ... but we'll die trying. I just want to make a living doing it.

"I think there is room for us," he continues. "It depends on where you

event. But how does a country band find success beyond "mere" country fandom?

"The tough part is trying to get across to the mainstream without becoming the mainstream," Jonasson says. "I think our music appeals to those people, but sometimes I don't know what the deal is with us. You see guys do it but you almost question the integrity when they get there. You may end up having to

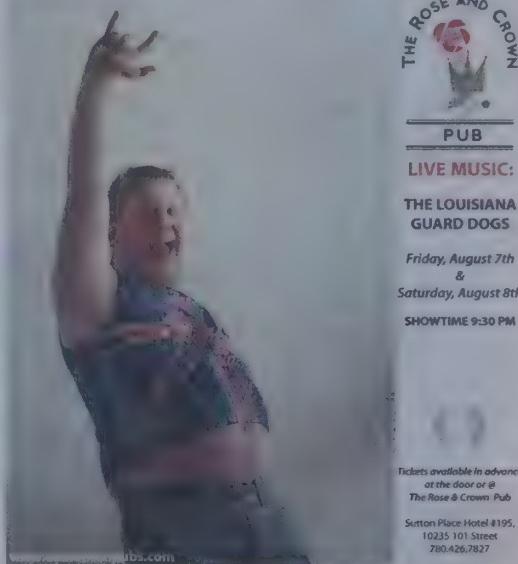
place the bar, though. Success for me in the music industry is paying the mortgage and keeping the kids healthy. I'll be happy if I get to that. If I can make a living doing this full-time, then that's success to me. That is the foremost goal. I'm not sure where this is all going to go, but I'm not going to be done anytime soon, that's for sure."

That isn't asking for too much, is it?

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MUSIC PREVIEW • SKA • BY CURTIS WRIGHT | 338 words

It's The Summer Of Soundclash



Soundclash's Titans | Bedouin Soundclash's Jay Malinowski and Eon Sinclair still have each other's backs. PHOTO MATT BARNES

BEDOUIN SOUNDCLASH'S FRONTMAN IS STILL GIDDY FROM HIS BAND'S OPENING SLOT ON NO DOUBT'S RECENT TOUR

BEDOUIN SOUNDCLASH

w/ Ben Stevenson and DJ Degree. Starlite Room (10030-102 St), Thu, Aug 13 (8pm). Tickets: \$30, available through Ticketmaster, Blackbyrd, Brix Bar & Grill

You'll often read about veteran bands who are less than excited about what their first album sounded like. Perhaps it's a form of modesty, or maybe they just like to have a laugh about how far they have come as a band. Bedouin Soundclash is no different: their 2001 disc *Root Fire* was recorded for \$300, and frontman Jay Malinowski seems to cringe a little when I even mention it.

"I don't actually like to listen to that first record," he says. "If someone ever does play it for me, I think, 'Wow, we definitely have come from somewhere.' I mean, that record was done on nothing." He laughs. "But I'm definitely not embarrassed of it — if anything, I can hear where we were going. That period was very fruitful and exciting for us."

"THAT'S GWEN STEFANI! I USED TO WATCH HER VIDEOS WHEN I WAS A KID!"

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Where they were going turned out to be an opening slot for megastars No Doubt during this summer's concert tour. "I remember when I first met Gwen, I was like, 'That's Gwen Stefani! I used to watch her videos when I was a kid!'"

But after that starstruck feeling wore off, Malinowski embraced the experience. "Those girls and guys are just so down to earth, it's really an inspiration to us as a band — they really just took us under their wing. It was a really great experience, they are great people. They really helped us on that tour — we're really inspired by that."

Still, he couldn't help but be a bit blown away by the popularity a band like No Doubt still commands after all these years. "In Chicago," he recalls, "they did, like, 30,000 people — it was insane, an insane amount of people."

Malinowski, still giddy from the huge summer tour, clearly loves every moment he's having. His band won a Juno for Best New Band in 2006, and they're striving to reach greater heights.

"We're always pushing it for where we want to be," Malinowski says. "I'm so proud of what we've achieved. But yeah, it's been a really great summer."

MUSIC BUZZ • MUNICIPAL HAPPENINGS | 685 words

Good People Caught In A Catastrophe



WILDLIFE FISH GRINKOWSKY

EVERYONE CONNECTED TO BIG VALLEY JAMBOREE FEELS SOUL-SICK ABOUT LAST WEEK'S STAGE COLLAPSE

The worst news this week is obviously the Olympian destruction at Big Valley Jamboree, which took the life of 35-year-old Donna Moore when violent blasts of wind blew a speaker on top of her and flattened the monolithic stage. As Sun writer Crash Cameron put it in an immediate e-mail my way, "It was a shit-storm. The thing was pancaked in seconds."

"It happened like that," he wrote with an implied snap of his fingers. "First wind was full-on force. Tents ripped apart like other BJs, but Sun [promotional] girls told me all the vendor booths on the midway were ripped to shreds. Some damage, too, to the saloon stage. Most with any level of intelligence knew it was done. Question now, is it

without hesitation. I'm vouching for him with utter confidence, and as I feel for Moore and her family, I feel for him and his.

A quote from Robert Plant in *Hammer of the Gods*, the possibly apocryphal account of the rise of Led Zeppelin: "You can't give up something you really believe in for financial reasons. If you die by the roadside, then you die by the roadside — so be it. But at least you know you've tried. Ten minutes in the music scene was worth 100 years outside of it."

Heyyyy, would you like to hear a locally-produced song called "Funky Bitch"? Then boy, do I have something for you: The Hardline Blues Band, which is now streaming a live performance at hardlineblues.com.

For urban blues, it's actually got lots of the ticklish, sinister horn I dig, poking fairly deeply into jazz. Singer Jeremy Loome, who you may recall as a proponent for an all-blues radio station in town, tells us, "The 20 tracks were recorded bootleg-style on single recorder, then cleaned up a bit with a parametric EQ. The show in question, at a local club called The Foxx Den, was also the debut of our excellent new trumpet player, Leif Nygren."

WEATHER THAT'S LOOMED ABOVE BIG VALLEY JAMBOREE SO MANY TIMES FINALLY TOOK ITS STRUCTURAL PREY.

DONE, period?"

I certainly hope not — though there will clearly be extra space between performers and crowd from now on. I've lived and moved amid the backstage of BJ for 11 years, climbed up to the top of that very scaffolding for a mechanics story, looking across the sea of buckle bunnies and unfilled plastic corporate chairs.

Behind the scenes, Big Valley Jamboree is a purposeful place of eagle-eyed professionals, hearts absolutely aching over what happened: weather that's loomed above so many times finally taking its structural prey. I was even in a bizarre Flintstones whirlybird once, right in a sudden mess of black clouds. As Charley Pride played below us, we had to emergency-land in a nearby field. Horizon-sized, snap-shifting weather is part of life on the prairies, having no concern for the activities of us little microbes below.

The Alberta government has ordered a meticulous investigation of the act of God, but Larry Werner, now fully in charge of Panhandle Productions, is a meticulous and honest man who will do what's right

Hey man, music you can get without free without actually semi-stealing it? SUH-WEET.

Souljah Fyah is getting more than a little air. As a tangent to the Edmonton Canon engine-revving, I "cyber-connected" with Paul Jossé, who showed me the soul-addicted band's been busy as beaver bankers, having recently released its *Tears of a Fool* EP at Haven and played the Canmore Folk Fest this weekend. "We're playing the Edmonton [folk] festival — our performance is at 5 p.m. on Sunday — and the week after that, we'll be at the Salmon Arm Roots and Blues Festival." The concert at EFMF is Stage I. P.S. There will be dancing.

"We haven't played any of these events before, so we're looking forward to it," Jossé adds. "As for longer-term plans, we hope to do more recording in October, so that we can release an LP early next year."

My favourite thing Jossé said, though, was right off the bat, just a little random poetry in a heavy week: "Sorry it's taken so long to get back — keeping up with Facebook is like trying to catch every raindrop."

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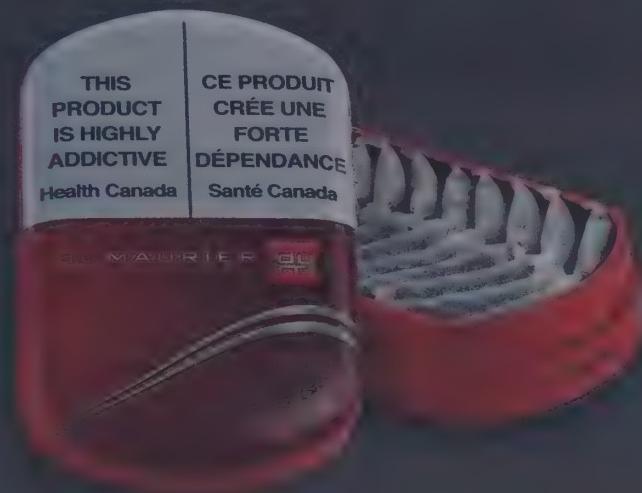
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CD REVIEWS



B-Sides

MODEST MOUSE

No One's First and You're Next
(Sony/Epic)

★★★★★

Some bands have a knack for putting out challenging and provocative material every time out of the gate — on *No One's First and You're Next*, an odds-and-sods collection of songs recorded between 2004's *Good News for People Who Love Bad News* and 2007's *We Were Dead Before the Ship Even Sank*. Modest Mouse brings it way, way more than most other so-called "indie" bands. B-sides have never sounded so good: "Guilty Cocker Spaniels" feels like someone dared the band to fill a song with as many catchy hooks and interesting breakdowns as possible.

Yet it's Isaac Brock, continuing the intrigue with his bipolar, often creepy singing style, who makes the track stand out. "Before I could spit it out / I guess the words had burnt my mouth / What could I say? / Worst of all I laid it out / So you could take it out of context anyway." Brock moans with unparalleled bitterness — words that most people can relate to, but couldn't say with quite the same flair.

CURTIS WRIGHT



Dance-Rap

AMANDA BLANK

I Love You
(Downtown)

★★★★★

The Philadelphia-born dance-rapper Amanda Blank has been kicking around hip music circles for about three years now — she's part of the Santogold/Diplo/Spank Rock crowd, and is perhaps best known for her guest vocal on "Bump," off Spank Rock's *Yo Yo Yo Yo Yo* album, memorably boasting that she "keeps it dirty / not like Fergie / and the Black Eyed Peas." On *I Love You*, her debut full-length, she lives up to her pledge of dirtiness with songs like "Something Bigger, Something Better" and "Might Like You Better" (It appears that she might like you better "if we slept together"). Also, it would be nice if you had a big dick.) Every song is slick and deliberately smarmy, sleazy, and synthetic-sounding — it's a sound that conjures up images of brightly coloured spandex with sweat soaking through it. It's not a bad-sounding record (although I prefer the stripped-down, Tone-Loc sound of "Bump"), but few of Blank's sexual come-ons have much of a personality. Of course, maybe the problem is that I listened to it at home and not a club: this is music for getting drunk to and then stumbling home with a hipster stranger. All I'm left with, meanwhile, is a coffee headache and a slight burn on my thigh from where I rested my laptop.

PAUL MATWYCHUK



Post-Rock

SIAN ALICE GROUP

Troubled, Shaken Etc.
(The Social Registry)

★★★★★

Think of *Troubled, Shaken Etc.*, the second full-length album from this post-rock collective from London, England, as a hibernating bear. Its first few tracks are heavy and sleepy — too sleepy for my tastes, actually — and manage to sound both cozy and ominous at the same time, as if you're walking through the wintry woods with a bellyful of honey. It's atmospheric, but except for the propulsive "Close to the Ground," not particularly interesting. And then, around Track Seven ("First Song — Angelina"), the album wakes up with a roar. Well, maybe not a roar, but some very pretty piano arpeggios and a haunting vocal from group leader Sian Alice Ahern — you can't quite make out the lyrics, but the longing in her voice is what matters. Why, a couple of the songs are even danceable: "Vanishing," with its Arthur Russell-esque marimba riff, and especially "The Low Lights," which reminds me of that sexy folk song that inspires Britt Ekland to strip naked and writhe around her bedroom in *The Wicker Man*. Definitely not a scene (or a song) to sleep through.

PAUL MATWYCHUK



Middle Of The Road

ROB THOMAS

Cradlesong

(Emblem/Atlantic)

★★★★★

Rob Thomas is the king of not-too-hard, not-too-soft, mom-pleasing rock that will spin endlessly on an array of radio stations. That said, both as the frontman of '90s pop-rock group juggernaut Matchbox 20 and on his subsequent solo efforts (including his new record, *Cradlesong*), he's written a slew of well-crafted songs whose accessibility shouldn't be held against them. *Cradlesong* is packed with upbeat tunes: the hopeful, soaring, "Someday" ("Maybe someday we'll live our lives out loud"), the title track, a celebration of the simple life ("And all our friends they moved to Hollywood / But we ain't that desperate yet"), and "Getting Late," on which Thomas muses on what happens "while you're watching over the moments that make up your life." Thomas is careful not to stray far from his usual sound, but he doesn't rehash melodies or musical ideas either — throwing some interesting vibrating percussion into the opening to "Give Me the Meltdown" or adding some twee-ish background vocals on "Hard on You." With more of a focus on pop than rock, Thomas surprises with a record that's far from bland.

MICHELLE GARCIA



House

PAUL OAKENFOLD

Perfecto Vegas

(Rhine)

★★★★★

Let me admit something right off the bat: I know nothing about house music. Nothing. So I don't know whether I sound like a philistine when I say every track on Paul Oakenfold's *Perfecto Vegas* sounds so insanely similar that I cannot differentiate between any of them. Very energetic and often quite trippy, the album certainly evokes a time and a place. Call me ignorant (no, seriously — do it) but aside from a few interspersed trippy moments and pulsating beats, *Perfecto Vegas* is nothing but buildups and slowdowns. And yet house devotees adore Oakenfold. Why can't I do the same? Perhaps it's like my feelings about the Grateful Dead: I can't help but feel like I'm missing out on something. Am I not on the right drugs? Or am I not sitting in the right posh lounge, swallowing enough high-priced drinks? And if I'm not, could someone please take me there? And could you buy my drinks as well? These CD reviews don't pay much.

CURTIS WRIGHT

LISTEN • BY FISH GRIWKOWSKY

KEY TO THE CITY

OWLS OF GETCHU

Thing about monsters, they're kind of built to run amok. Calgary's Chris Vail has been alluding to this album for years, and I've heard at least one earlier version that, while rocking slightly more, didn't have the technical beauty of this one. But what is "this," exactly?

Slightly tough to define. It's a pop album about monsters, which I can get behind, having once illustrated a field guide to monsters. It's tempting to soften and de-torture-porn our slimy, hairy imaginary friends — which is precisely what Vail and the boys have done. The opening number about a ghost, for example, has chipper trumpet and soft cooing, asking rhetorically, "Who's afraid of a ghost?" as if such fear were simply ridiculous.

Moving through the haunted house, we find a vampire in the bedroom, sung about with Talking Heads 77 twich. "You trade a lover for a fœtus; the bandage unravels." Vail sings, adding a mummy to the mix, a clear allegory for most relationships. The next song is sung by a person bewitched, pleasantly energized by the magical process of surrender.

A lot of the fun of Owls is trying to decipher which Halloween character is being sung about as the lyrics peel the onion layers. I won't spoil anyone having said that, but the line "The first time I learned to shave was from a movie" doesn't take you where you'd think.

This is a shimmering masterpiece, jokey at times, but with a sincere affection for the imaginary — which, after all, is how all love begins.

★★★★★

ing concert cash-in from earlier this year, *Touch of Evil* makes me hate myself for circumstantially missing Priest numerous times. This is a document of a metal band catapulting their sound to the very edge of mortality, epic guitars and drums mixed ridiculously through the cathedral ceiling. Rob Halford indeed pulls out his most evil tracks, leaving the *Guitar Hero* hits at home for the nerds to Whac-a-Mole in their filthy basements.

The shaved one opens with the ancient "Judas Rising," and closes

with the best Priest song of all time, "Painkiller," thrash that could shatter the skull of an iron pachycephalosaurus. And because they don't rely on the most predictable, the band actually manages to redefine itself outside of camp. Halford still capable of the odd sneeze.

It's the classic metal record of the year so far, its theatrical power matched only by Dio not just surviving, but rushing the border white-knuckled with teeth bared.

★★★★★

OLD SCHOOL
JOY DIVISION

UNKNOWN PLEASURES (1979)

Speaking of monsters and doom, Joy Division's debut album is so ridiculously perfect I have to intentionally forget it every time I listen to some poor schlup's new album on CBC. This band did so much with so little — Ian Curtis basically can't sing, for starters.

But what a start to a suicide note! Peter Hook owns the album with that bass, Curtis' freakouts balanced by his icy sighs. "Love Will Tear Us Apart" is the obvious winner, but try on "Day of the Lords" with its "Where will it end?" as a funeral suit if you get the chance. Spare, haunted, and perfectly tragic. Oh, Manchester.

★★★★★

JUDAS PRIEST

TOUCH OF EVIL

The antidote to Iron Maiden's disappoint-



www.edmontonpubs.com

BELMONT TASTE IN A COMPACT FORMAT

NOTHING
TASTES QUITE
LIKE A ...
BELMONT



PACKAGING AND CIGARETTE SHOWN ARE ACTUAL SIZE

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YOU'RE NOT THE ONLY ONE SMOKING THIS CIGARETTE

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Health Canada

HIGHLIGHT • FOLK FEST

"Tennessee," Anyone? | Arrested Development will exercise their freedom || Speech on the Folk Fest mainstage. PHOTO SUPPLIED

Arrested Development • Sun, Aug 9 (2pm) • Gallagher Hill

One of the more notable victims of the "Best New Artist" Grammy curse was this Atlanta hip-hop collective, part of that '90s wave of kinder, gentler rap groups that included PM Dawn and De La Soul. Their 1992 debut, *3 Years, 5 Months and 2 Days in the Life of...*, made enough of an impression that Spike Lee even included them on the *Malcolm X* soundtrack. But their sophomore album, 1994's *Zingalamundi*, failed to connect with audiences, and the band broke up in 1996. They've since reunited, and while they're no longer even pop culture's most famous Arrested Development, they still had enough of the old mojo to score || victory over Tiffany, A Flock of Seagulls, and Loverboy on a 2005 episode of *Hit Me Baby, One More Time* (sort of an American *Idol* for one-hit wonders). In your face, Mike Reno!

LIVE MUSIC**THURSDAY****Live Music**

BRONTOCORPIO NEW CITY, 10081 JASPER AVE With members of the Frosted Tips and Les Tabernacles. Doors at 9 p.m.

EDMONTON FOLK MUSIC FESTIVAL GALLAGHER PARK, 9411-97 AVE With Boz Scaggs, Steve Earle, Kathleen Edwards, Breabach and more. Doors at 4:30 p.m. Info: www.efmf.ab.ca

DJs/Club Nights

THE CAKE EATERS PROHIBITION, 1026 JASPER AVE With guest. Doors at 9 p.m.

HIGHER LEVEL THURSDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE

MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE SURELY TEMPLE THURSDAYS TEMPLE, 10030-102 ST Doors at 9 p.m.

URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE, 5505-118 AVE

FRIDAY**Live Music**

ALEX GOODMAN JEFFREY'S CAFE & WINE BAR, 9640-142 ST Doors at 9 p.m. Tickets: \$15 at door

AUDREY OCHOA TRIO SOBEYS, 10404 JASPER AVE Doors at 8 p.m.

BLUE SKY RAIN ORLANDOS PUB, 15163-121 ST

With Forever and Never. Doors at 8 p.m. Tickets: \$6 at door.

BRETT MILES TRIO MOOSE FACTORY, 4810 CALGARY TR

CATTY FISHER STEERS OLD GLENORA, 12411 STONY PLAIN RD Doors at 8:30 p.m.

DEAD JESUS STARLITE ROOM, 10030-102 ST With Death toll rising, Order of Chaos and more. Doors at 5:30 p.m.

DOWN EDMONTON EVENT CENTRE, 8882-170 ST With Viva! Doors at 7 p.m.

EDMONTON FOLK MUSIC FESTIVAL GALLAGHER PARK, 9411-97 AVE With Raul Malo, Neko Case, The Wailers and more. Doors at 4:30 p.m. Info: www.efmf.ab.ca

MAPPING THE ESCAPE PAWN SHOP, 2ND FLOOR, 10551-02 ST

AVE CD release with guests. Doors at 8 p.m.

MAXIMUM RNR NEW CITY, 10081 JASPER AVE With The Get Down and The Fucking Lottery. Doors at 9 p.m.

MISTER LUCKY LBS PUB, #10, 23 KINGS DR, ST. ALBERT Doors at 9:30 p.m.

OMEGA THEORY BRIX BAR & GRILL, 1030-102 ST With Rocky Mountain Rebel Music and The Mitts. Doors at 9 p.m. Tickets: \$10 at door.

THE PRAIRIE CATS FRESH START BAKERY & BISTRO, 484 RIVERBEND SQUARE Doors at 7 p.m. Tickets: \$5 at door.

RIPCAFE REVENGEZ PUB, 10100-949 ST With Kill Matilda.

VANILLA VILLAINS JET NIGHTCLUB, 9271-34 AVE With guests. Doors at 9 p.m.

DJs/Club Nights

CONNECTED FRIDAYS BANK UPLA LOUNGE, 10765 JASPER AVE Local house and international guest DJs.

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE With Generation INVEXX. Doors at 10 p.m. Info: 414-0233.

DON EDDY NEWCASTLE PUB AND GRILL, 6108-90 AVE.

DUJ EDDY TOONFLASH BUDDY'S PUB, 11725B JASPER AVE.

DJ SEXXXY BOOTS BAR, 10242-106 ST

DJ SHAWNIBIS ON THE ROCKS, 11740 JASPER AVE

FORMULA FRIDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE.

MIND FUNK FRIDAYS TWILIGHT AFTERHOURS, 10018-105 ST Doors at 2 a.m.

MOO CLUB HALO LOUNGE, 10538 JASPER AVE

ONGOING

Live Music

DAN SKAKUN TRIO SORRENTINO'S, 4708 CALGARY AVE Doors at 8 p.m.

DRAKE'S THEORY HAVEN SOCIAL CLUB, 120A STONY PLAIN RD With The Kronik Groove Band and Two By Four. Doors at 7:30 p.m.

EDMONTON FOLK MUSIC FESTIVAL GALLAGHER PARK, 9411-97 AVE With Sharon Jones and the Dap-Kings, Rodney Crowell, Iron and Wine, Patty Griffin, and more. Doors at 9:30 a.m. evening tickets holders @ 4:30 p.m. Info: www.efmf.ab.ca

J.C. JONES SOBEYS, 10404 JASPER AVE Doors at 3 p.m.

JEFF HENDRICK JEFFREY'S CAFE & WINE BAR, 9640-142 ST

Doors at 9 p.m. Tickets: \$10 at door.

THE KILLEARS JET NIGHTCLUB, 9271-34 AVE Doors at 9 p.m.

LIAM BIGGS AND THE HYPEMAN BRIXX BAR & GRILL, 10030-102 ST With Location Revolution and RC Syndicate.

Doors at 9 p.m.

STRIKER STARLITE ROOM, 10030-102 ST With Illusive mind gypsy crew and more. Doors at 7:30 p.m.

DJs/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE With Generation INVEXX. Doors at 10 p.m. Info: 414-0233.

DU HOT PHILLY RED STAR, 10538 JASPER AVE.

DJ SEXXXY BOOTS BAR, 10242-106 ST

DJ SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.

MEME SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE

OH SNAP! TEMPLE, 10030-102 ST.

SUNDAY

Live Music

AUDREY OCHOA BLUE PEAR, 10643-123 ST Doors at 6:30 p.m.

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE Hosted by Keri Lynn Zwicker. Doors at 4 p.m.

EDMONTON FOLK MUSIC FESTIVAL GALLAGHER PARK, 9411-97 AVE With Steven Page, Kasey Chambers and Shane Nicholson. Gela Fleck and Toumani Diabate, and more. Doors at 9:30 a.m. evening tickets holders @ 4:30 p.m. Info: www.efmf.ab.ca

REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD With Souljah Singh. Doors at 9 p.m.

ROLLANDA LEE & THE CANADIAN HOT STARS JAZZ BAND FIRST PRESBYTERIAN CHURCH, 10025-105 ST With guest. Doors at 1 p.m. Tickets: \$18 at door.

SUREFIRE MACHINE BLUES ON WHYTE, 10329 WHYTE AVE.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

DJ RUDY SHORTS 10713-124 ST Doors at 9 p.m.

MONDAY

Live Music

ROD STEWART REAXX PLACE, 7424-118 AVE With The Kin. Doors at 7 p.m.

ROSE REITER DEVANEY'S IRISH PUB, 9013-88 AVE.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

ECLECTIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

TUESDAY

Live Music

ROD STEWART REAXX PLACE, 7424-118 AVE With The Kin. Doors at 7 p.m.

ROSE REITER DEVANEY'S IRISH PUB, 9013-88 AVE.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

EDDIE SHORTS 10713-124 ST Doors at 9 p.m.

WEDNESDAY

Live Music

AEROSMITH COMMONWEALTH STADIUM, 11000 STADIUM RD With ZZ Top. Doors at 4 p.m.

GREAT GLORIOMERS HYDEAWAY ALL AGES ART SPACE, 10209-100 AVE Doors at 7:30 p.m.

LIVE ACOUSTIC 10251 JASPER AVE Doors at 9 p.m.

DJs/Club Nights

ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

EDDIE SHORTS 10713-124 ST Doors at 9 p.m.

WEDNESDAY

Live Music

THE DEEP DARK WOODS FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK With Sally's Krackers. Doors at 7:30 p.m.

DUFF ROBISON DEVANEY'S IRISH PUB, 9013-88 AVE.

DUO MAYJOYA WINPEAR CENTRE, 9720-102 AVE. Doors at 12 noon. Tickets by donation.

KINGS OF LEON REAXX PLACE, 7424-118 AVE Doors at 8 p.m. Tickets: www.ticketmaster.ca

DJs/Club Nights

BEAT PARTY WEDNESDAYS STOLL'S, 201, 10368 WHYTE AVE

GUEST DJ RED STAR, 10538 JASPER AVE.

RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

WILD STYLE WEDNESDAYS BRIXX BAR & GRILL, 10030-102 ST.

ONGOING

Live Music

ADAM FANCY SHERLOCK HOLMES PUB (WEM), AUG 4-8

CARSON DOWNEY BLUES ON WHYTE, 10329 WHYTE AVE, TO AUG 6

CHUCK BROWN SHERLOCK HOLMES PUB, CAPILANO MALL, AUG 6-7

THE DERINA HARVEY BAND ATLANTIC TRAP AND GILL, 7704-104 ST, AUG 6-8 Doors at 9 p.m.

EXIT303 ON THE ROCKS, 11740 JASPER AVE, AUG 6-8 Doors at 9 p.m.

JOHN CAMPBELL JOHN BLUES ON WHYTE, 10329 WHYTE AVE, AUG 10-15

KYLER SCHOGEN BAND WHISTLESTOP LOUNGE, 1246-122 AVE, AUG 6-7

LYLE HOBBS DEVANEY'S IRISH PUB, 9013-88 AVE, AUG 7-8,

SHERLOCK HOLMES PUB, 10012-104 AVE, AUG 7-8

RANDY RAINES SHERLOCK HOLMES PUB, 10012-104 AVE, AUG 7-8

THE SESSIONS URBAN LOUNGE, 10544 WHYTE AVE, AUG 7-8 Doors at 7 p.m.

STARS TONIGHT CASINO EDMONTON, 7055 ARGYLL RD, AUG 7-8

THOMAS ALEXANDER YELLOWHEAD CASINO, 12464-153 ST, AUG 7-8

TONY DIZON SHERLOCK HOLMES PUB (WEM), AUG 7-15

VIRGIN FESTIVAL CANADA OLYMPIC PARK, CALGARY, AUG 8-9 With Pearl Jam, Billy Talent, Metric and more. Info: www.

virginfestival.ca

OPEN STAGE**THURSDAY**

COAST TO COAST PUB, 552 CALGARY TR Doors at 7 p.m.

DUSTER'S PUB, 6402-118 AVE Doors at 8 p.m.

LB'S PUB, #10, 23 AKINS DR, ST. ALBERT Doors at 9 p.m.

SIDELINER'S PUB, 1080-127 ST Doors at 8 p.m.

SPORTSMAN'S LOUNGE, 6700-50 ST Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB, 552 CALGARY TR Doors at 9 p.m.

ROYAL CANADIAN LEGION, 1150-82 ST Doors at 7 p.m.

SATURDAY

BLUES ON WHYTE, 10329 WHYTE AVE Doors at 4 p.m.

CARROT ARMS COFFEEHOUSE, 9351-118 AVE Doors at 7 p.m.

CROWN PUB, 10709-109 ST Doors at 6:30 p.m.

CROWN PUB, 10709-109 ST Doors at 8 p.m.

EDDIE SHORTS, 10713-124 ST Doors at 9 p.m.

SUNDAY

BEER HUNTER, 386 ST, ALBERT RD, ST. ALBERT

DUSTER'S PUB, 6402-118 AVE Doors at 9 p.m.

EDDIE SHORTS, 10713-124 ST Doors at 9 p.m.

HOOGLANZ PUB, 10704-124 ST Doors at 7:30 p.m.

HULBERT'S, 1601-115 ST Doors at 7 p.m.

LOOP LOUNGE, 367 ST, ALBERT RD, ST. ALBERT Doors at 3 p.m.

NEWCASTLE PUB & GRILL, 6108-90 AVE Doors at 9 p.m.

O'BRYNE'S IRISH PUB, 10810-109 AVE Doors at 9 p.m.

WUNDERBAR HOF BRAUHAUS, 8120-101 ST Doors at 9 p.m.

MONDAY

IVORY CLUB, 10304-111 ST Doors at 8 p.m.

ROSE BOWL, 1019-107 ST Doors at 9 p.m.

WUNDERBAR HOF BRAUHAUS, 8120-101 ST Doors at 9 p.m.

TUESDAY

THE DRUID, 11606 JASPER AVE Doors at 9 p.m.

LB'S PUB, #10, 23 AKINS DR, ST. ALBERT Doors at 9 p.m.

SIDELINER'S PUB, 1080-127 ST Doors at 8 p.m.

SPORTSMAN'S LOUNGE, 6700-50 ST Doors at 9 p.m.

WEDNESDAY

EDDIE SHORTS, 10713-124 ST Doors at 9 p.m.

THE HAVEN, 15120A STONY PLAIN RD

RD, Doors at 7 p.m.

HOOGLANZ PUB, 10704-124 ST

Doors at 7 p.m.

LITTLE FLOWER OPEN STAGE, 8906-99 ST Doors at 8 p.m.

PLEASANTVIEW COMMUNITY HALL, 10860-57 AVE Doors at 7:30 p.m.

SECOND CUP, 1235-124 ST Doors at 8 p.m.

WUNDERBAR HOF BRAUHAUS, 8120-101 ST

Doors at 9 p.m.

EDDIE SHORTS, 10713-124 ST Doors at 9 p.m.

THE HAVEN, 15120A STONY PLAIN RD

RD, Doors at 7 p.m.

HOOGLANZ PUB, 10704-124 ST

Doors at 7 p.m.

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Doors at 9 p.m.

EDDIE SHORTS, 10713-124 ST Doors at 9 p.m.

THE HAVEN, 15120A STONY PLAIN RD

RD, Doors at 7 p.m.

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MOVIE REVIEW • MUMBLECORE BROMANCE • BY PAUL MATWYCHUK | 729 words

Zack And Murray Make A Porno

TWO STRAIGHT BUDDIES
DECIDE TO GIVE GAY SEX A TRY
IN LYNN SHELTON'S SMARTLY
WRITTEN HUMPDAY

HUMPDAY

Directed by Lynn Shelton. Starring Mark Duplass, Joshua Leonard, Alycia Debnam. Opens Fri, Aug. 7.

★★★½★

If you're writing a sitcom or a comedy sketch and you want a guaranteed laugh, all you have to do is have two male characters kiss each other. (*Cheers* ran for 11 seasons, and seldom did they get a bigger, more delighted response from the studio audience than when two gay guys kissed Norm — or when Norm and Cliff gave each other a peck as a gag.) By that logic, writer/director Lynn Shelton's *Humpday* should be the funniest movie ever made: it's the story of two longtime male friends who decide not just to have sex with each other, but to do it on camera and show the film in public.

That's a pretty startling premise, but Shelton arrives at it in a surprisingly plausible way. Mark Duplass (one half of the Duplass Brothers filmmaking team, who made the mumblecore hits *The Puffy Chair* and *Baghead*) is Ben, a paunchy Seattleite in his early 30s whose somewhat sleepy domestic routine with his wife Anna (Alycia Debnam) is disrupted by a surprise visit from his buddy Andrew (Joshua Leonard, who you may recognize as one of the three doomed heroes of *The Blair Witch Project*). Andrew — bearded, bohemian, well-travelled, wearing a hat he claims was given to him by a princess — may be an immature slacker, but something about the way he looks at Ben's house with its neat little kitchen and its coffee table



Fuck Buddies | Mark Duplass tries to get it up for Joshua Leonard in *Humpday*. PHOTO COURTESY OF MAGNOLIA PICTURES

books plants a few seeds of dissatisfaction in Ben's head.

Soon, Ben finds himself at a party with Andrew in a house full of sexually liberated strangers where the conversation turns to porn — specifically Humpfest, the amateur porn festival *The Stranger* runs every year. Andrew, who fancies himself an artist, talks vaguely about wanting to create a submission — to which Ben, a little drunk, a little high, with Anna at home, perhaps wanting to prove to the assembled crowd that he's not as square as they think he is, observes that if Andrew wants to create something really fresh and original, he should make a movie in which two guys have sex. Two straight guys. You know, like him and Andrew. He says he'd to-

tally be into it. Even the next day, after he sobers up, he insists his mind hasn't changed.

Shelton has written a very shrewd screenplay here. The humour in *Humpday* doesn't depend so much on the idea of two guys deciding to have sex as does on the way a certain young, well-educated, left-wing segment of the population talks about sex. Ben, Anna, and Andrew have no idea what they really think about anything, but they are hilariously articulate about their inchoate emotions. Ben may not know why he wants to try having sex with Andrew, but he can talk Anna's ear off about how wanting to have sex with him makes him feel. It's a small, buried running joke that while the only thing *Humpday*'s characters ever want to talk

about is sex, up until the final scene between Ben and Andrew, there's not a single sexual encounter that ever gets consummated. (Of course, I wouldn't dream of spoiling whether Ben and Andrew actually get it on.) Conversation is these characters' preferred method of intercourse — Shelton could almost have titled the movie *Deep Throat*.

I don't know how well *Humpday*'s no-name cast and semi-improvisational acting style will go over with multiplex audiences, but the mere fact that this cheaply made little comedy is getting the wide distribution it's getting represents some sort of cinematic landmark: it may be the first commercial film in which it's not entirely outside the realm of reasonable possibility for a straight guy to

consider having a homosexual experience. If Ben and Andrew have their misgivings about the idea, it's not because they're worried about "turning gay" or being penetrated; on the contrary, they genuinely hope they can "overcome" their heterosexuality long enough to complete the act.

If *Brüno* tries to make the case that America is populated by latent homophobes, *Humpday* takes the opposite position and suggests that America is full of people who'd at least be willing to give homosexuality a shot, if only for a night. But it would have to be with a good, trusted friend. And there'd need to be a video camera recording everything. See *Humpday* with someone you love — but never even considered kissing until now.



Geddy Versus Jason | Best friends Paul Rudd and Jason Segel give Rush the full garage-band treatment in *I Love You, Man*. PHOTO COURTESY OF DREAMWORKS PICTURES

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

DUDES!

I Love You, Man

CAST | Paul Rudd, Jason Segel, Rashida Jones

The musky smell of bromance permeates our film section this week, what with *Funny People* and *Humpday* both occupying our film critics' attention. Plus, making its DVD debut this week is this buddy comedy starring Paul Rudd as a soon-to-be-married man who realizes he's gone his entire life without forming a single significant male friendship. Enter Jason Segel, who initiates Rudd into the glorious world of Rush-worshipping dudedom. Look for Jon Favreau in an amusing extended cameo as perhaps the only person in the world who can't stand Paul Rudd.

ÉTUDES!

The Class

CAST | François Bégaudeau

Laurent Cantet's drama screened on the very last day of the 2008 Cannes Film Festival — not a prime slot — and surprised handicappers by winning the Palme d'Or, beating out films from Steven Soderbergh, the Dardenne brothers and Arnaud Desplechin. It's an "inspirational teacher" film in which the teacher is as flawed as he is inspirational, and where the interplay between Bégaudeau (playing a lightly fictionalized version of himself) and his students (all played by non-actors) refuses to play out in the conventional Hollywood manner. A must-see.

HIPSTER ATTITUDES!

Gigantic

CAST | Paul Dano, Zooey Deschanel

Here's an instructive double feature: go see *(500) Days of Summer* at the theatres, then drive home and pop in a DVD of *Gigantic*. Both are indie-flavoured romantic comedies co-starring Zooey Deschanel, but what seems winsomely charming of *(500) Days* mutates into unwatchable quirks in *Gigantic*, in which *There Will Be Blood*'s Paul Dano plays a mattress salesman whose dream of adopting a Chinese baby is derailed by his flighty new girlfriend Happy Lolly (!!!). Where's Daniel Day-Lewis and his bowling pin when you really need him?

MOVIE REVIEW • UNHAPPY PEOPLE • BY MICHAEL HINGSTON | 689 words

Unhappy Gilmore

Boys And Their Toys | Adam Sandler and Leslie Mann turn down Seth Rogen's offer of a ride home in *Funny People*. PHOTO COURTESY OF UNIVERSAL PICTURES

PIPE DOWN, APATOW HATERS: *FUNNY PEOPLE* IS A PERCEPTIVE TAKE ON COMEDY, FAME, AND MALE FRIENDSHIP

FUNNY PEOPLE

Written and directed by Judd Apatow. Starring Adam Sandler, Seth Rogen, Leslie Mann, Jonah Hill, Jason Schwartzman, Eric Bana. Now playing.

★★★★★

Funny People is the third film written and directed by Judd Apatow, but in the past few years he's leaned his name to well over a dozen other films — some great, some okay, some unspeakably awful. After many years as a producer on seminal TV programs like *The Larry Sanders Show* and *Freaks and Geeks*, the 41-year-old Apatow has become the unlikely prince of Hollywood comedy, and

entirely a genie is involved). In a hilarious later clip, we see George stuffing his face at a hot dog eating contest, where it cuts to his son in the crowd, full of emotion, yelling, "This won't bring Mom back!"

George's introspection comes from a very real place: he's just been diagnosed with a rare and almost certainly fatal form of leukemia. So he decides to step out of his isolated shell and return to the stand-up comedy circuit, where he comes across Ira Wright (Seth Rogen), a focused but struggling up-and-comer. Seeing the chance to both make a connection and take on a comedic protégé, George hires Ira to write some jokes for him, eventually taking him under his wing full-time as an assistant.

Despite its title, *Funny People* is much heavier than both of Apatow's previous works. The jokes-per-minute ratio is probably about the same, but there's always something ominous floating just beneath the surface. Ira's quick banter with his more successful showbiz roommates (Jonah Hill and Jason Schwartzman) barely disguises his fear that he's about to be left behind; George's smirks look downright painful.

A lot depends on the interplay between George and Ira, and Sandler and Rogen make a surprisingly capable pair. Rogen turns out another intensely likable performance — though shaking up his familiar eager-to-please personality a little wouldn't have hurt — but it's Sandler who really dazzles. He nails George's essential blankness, his inability to derive even the smallest amount of pleasure from making the people around him laugh.

ADAM SANDLER NAILS GEORGE'S ESSENTIAL BLANKNESS, HIS INABILITY TO DERIVE EVEN THE SMALLEST AMOUNT OF PLEASURE FROM MAKING THE PEOPLE AROUND HIM LAUGH.

at the same time draws hot-blooded critiques for his combination of male emotional bonding and dick jokes.

The Apatow brand may be reaching its saturation point, but as his new film proclaims loud and clear, the talents of the man himself are as strong and vibrant as ever. Like Apatow's earlier films (*The 40 Year Old Virgin* and *Knocked Up*), *Funny People* is almost effortlessly charming, well-crafted, and wonderfully big-hearted.

Adam Sandler plays George Simons, a film actor looking back on a career of lucrative but not necessarily satisfying career choices. Adorning his spacious mansion are posters for trips like *My Best Friend Is a Robot* and *Re-Do*, where he plays an infant with an adult's head (appar-

tently a genie is involved). In a hilarious later clip, we see George stuffing his face at a hot dog eating contest, where it cuts to his son in the crowd, full of emotion, yelling, "This won't bring Mom back!"

At nearly two and a half hours, the film is pretty obviously too long, though it's hard to say exactly which parts should have gotten cut. There are lengthy subplots involving Schwartzman's breakout role on an NBC sitcom called *Yo Teach!*, a mousy female comic (Aubrey Plaza) Ira fawns over from afar, and George's ill-advised attempts to win back his ex-wife (Leslie Mann), who now lives in suburbia with a slick but oafish Australian (Eric Bana). The

first two of these are far from essential to the film's overall momentum, but they're each so fun that it'd be a shame for them to end up as mere DVD extras.

But then again, I'm a big fan of nearly everything Apatow has had an active hand in. I've never been sympathetic to the claim that he's a latent misogynist, or that his films all follow the same basic dude blueprint. To say that his female characters suffer in comparison to the men is only to say that he writes some of the sharpest and most perceptive male dialogue you'll find anywhere today, in any medium. He's not afraid to put real emotions on the line, and he knows a good dick joke when he sees it. Yes, Judd Apatow is undoubtedly a force for good.

"THE BEST THRILLER IN YEARS!"

KYLE OSBORNE - NEWSCHANNEL 6, WASHINGTON DC



**"AN EXPERTLY MADE THRILLER!
THE TWISTS AND TURNS
WILL KEEP YOU GUESSING
UNTIL THE VERY END."**

SHAWN EDWARDS, FOX-TV



6 STRANGERS
2 KILLERS
PARADISE ISLAND

TIMOTHY
OLYPHANTMILLA
JOVOVICHKIELE
SANCHEZAND STEVE
ZAHN

A PERFECT GETAWAY

GETTING AWAY
CAN BE MURDER



STARTS FRIDAY!

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IN THEATRES AUGUST 21

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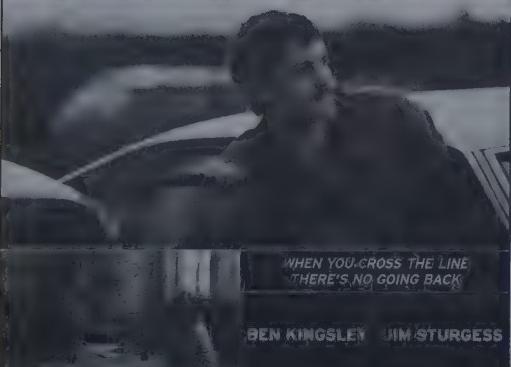
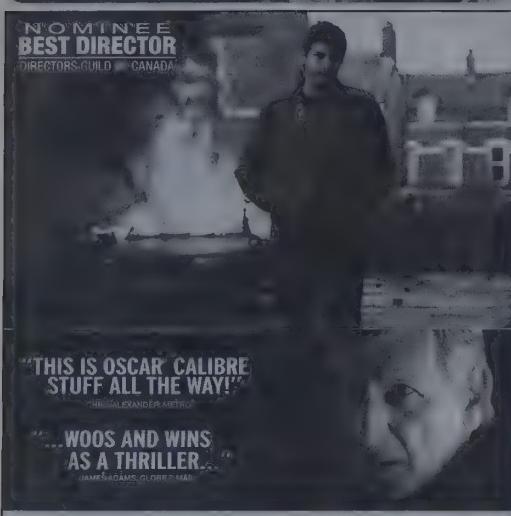


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MOVIE REVIEW • DELICIOUS, DELICIOUS BUTTER • BY KATHLEEN BELL | 545 words

Sometimes I Feel Like I'm Julia Child

ACTING ICON MERYL STREEP PLAYS THE CULINARY ICON IN NORA EPHRON'S SWEET AND TASTY *JULIE & JULIA*

JULIE & JULIA

Directed by Nora Ephron. Starring Meryl Streep and Amy Adams. Opens Fri. Aug. 7.

★★★★★

Eating French cooking for 365 days in a row would be, I am absolutely certain, a gastronomical disaster. All that butter and cream can't be good for your digestive system. Things could go ... awry. And after watching Julie Powell (Amy Adams) fry, roast, and sauté her way through all 720 pages of Julia Child's *Mastering the Art of French Cooking*, it all seems like an unreasonably demanding task. Can't I just microwave the duck? Nevertheless, from the comfort of a movie theatre seat (and far away from a kitchen) Nora Ephron's new film *Julie & Julia* has all the right ingredients.

First and foremost, there's a heaping helping of Meryl Streep. Playing the beloved American foodie herself in all her nasal glory, I'll try to put this in terms that Julia would understand: Meryl Streep is butter. You can never have too much butter.

Streep's characterization is gloriously joyous. She presents a woman who isn't afraid to let her laughter fill a room, who isn't afraid of enjoying a rich meal and who refuses to sit idle while her husband works for the America embassy in France. Instead, she decides to learn to cook, therefore fuelling her favourite hobby: eating.

Time to add the sugar. Enter sweet little Amy Adams as the forlorn Julie Powell, who is feeling a wee bit lost at the beginning of the film for a number of reasons, including her impending 30th birthday, the aftermath of 9/11, and her career, which



Chicken Of The Streep | Meryl Streep rules the kitchen in *Julie & Julia*. PHOTO COURTESY OF COLUMBIA PICTURES

the chapters on killing and stuffing whole animals, things start to boil over. The film switches back and forth between Paris and New York, weaving these two women's lives together and inserting encouraging factual information from *My Life* in

from the spotlight. He lurks in the background, though, at one point changing the lyrics to the Talking Heads "Psycho Killer" to "Lobster Killer" as she's about to boil the crustacean.

Though the ending isn't com-

SEEING MERYL STREEP RECREATE OLD FOOTAGE OF JULIA CHILD'S COOKING SHOW IS ALONE WORTH THE PRICE OF ADMISSION, BUT THEN SEEING SAID AWARD-WINNING ICON STICK HER TONGUE OUT AND BLOW A RASPBERRY JUST LEAVES YOU WITH A WARM, FUZZY FEELING.

is not living up to her expectations. So she turns to Child — who found her way in life by finding her way around the kitchen — and gives herself a mission: cook all 524 recipes in *Mastering the Art of French Cooking* in just one year. Oh, and blog about it too.

I need to lie down just thinking about the challenge, but Powell perseveres, excelling at desserts in particular. She poaches her first egg with minimal difficulty but, as we enter

France, Child's autobiography, when Julie is failing at fowl or whatever else. Even during her lowest lows, however, Adams never gets too silly or over the top. Her squirming giggles and breakdowns are just hysterical enough to seem real, which is a relief because they could easily have gone too far.

In these moments her husband Eric (Chris Messina) provides sturdy support, and Messina seems all the more brilliant as he steps back

completely satisfying, it's still uplifting. Seeing Streep recreate old footage of Child's cooking show is alone worth the price of admission, but seeing said award-winning icon stick her tongue out and blow a raspberry just leaves you with a warm, fuzzy feeling.

But above all, the film simply makes you hungry. Hungry in a way salty popcorn just won't cut. Julie or Julia, please make me dinner ... I'll buy the Turns.

MOVIE GUIDE · WHAT'S PLAYING IN THEATRES



Does Joe Blow? | G.I. Joe: The Rise of Cobra is the most expensive film never to be screened for critics. PHOTO SUPPLIED

OPENING THIS WEEK

G.I. JOE: THE RISE OF COBRA

Channing Tatum, Dennis Quaid, Marlon Wayans, Rachel Nichols, and Joseph Gordon-Levitt star in *The Mummy* director Stephen Sommers' action film, based on the popular toy franchise, about an elite squad of soldiers

who must defeat an international terrorist organization.

HUMPDAY

Mark Duplass, Joshua Leonard, and Alycia Delmore star in *My Effortless Brilliance* writer/director Lynn Shelton's witty mumblecore comedy about a pair of heterosexual male friends who decide to have sex with each other on camera and enter the resulting video in an underground porn film festival.

JULIE & JULIA

Meryl Streep, Amy Adams, Stanley Tucci, and Chris Messina star in *When Harry Met Sally* director Nora Ephron's culinary comedy which cuts between the life story of TV chef Julia Child and modern-day blogger Julie Powell's attempts to recreate every recipe in Child's book *Mastering the Art of French Cooking*.

A PERFECT GETAWAY

Timothy Olyphant, Mila Jovovich, Kiele Sanchez, and Steve Zahn star in *Pitch Black* director David Twohy's thriller about honeymoons who take a backpacking trip to

Hawaii, only to discover that their tour guides are actually assassins.

YANKEE DOODLE DANDY

James Cagney, Joan Leslie, and Walter Huston star in *The Adventures of Robin Hood* director Michael Curtiz's energetic 1942 biopic about ultra-patriotic song-and-dance man George M. Cohan. Royal Alberta Museum: Mon, Aug 10 (8pm)

ALSO PLAYING

(500) DAYS OF SUMMER

Zooey Deschanel plays a cute, quirky girl whom every indie rock-loving boy falls instantly in love with? Wow, have you ever heard a more insane example of casting against type? We kid, we kid. She actually has good romcom chemistry with Joseph Gordon-Levitt, even if the film they're in is a little too twee for its own good.

★★★☆☆

ALIENS IN THE ATTIC

This sci-fi comedy starring *High School Musical*'s Ashley Tisdale is an utterly generic time-waster, destined to be quickly

consigned to a remote, dusty place in the memory attic of even the prettiest it's being marketed to.

★★☆☆☆

BRUNO

It would take a dozen semioticians and queer-theory experts working around the clock to untangle the complex, often self-contradicting themes and images in Sacha Baron Cohen's latest quasi-documentary prank on uptight America. It's often howlingly funny, but frequently incoherent — and mean-spirited, too.

★★★☆☆

FIFTY DEAD MEN WALKING

This drama about a young Irishman who passed IRA secrets onto the British, then had to run for his life when he was exposed, has a strong cast and a compelling true story. But dramatically, it's merely okay — perhaps it could have supplied a little more historical context for non-Irish audiences?

★★★☆☆

FOOD INC.

Director Robert Kenner's documentary

about the deleterious effects of the corporate food industry doesn't uncover any new information, but it puts some important but unappetizing facts into an easily digestible package — and that fact alone is worth praise.

★★★★★

HARRY POTTER AND THE HALF-BLOOD PRINCE

The Harry Potter series has promised so much magic over the years and has so rarely delivered it. But the sixth chapter in the saga comes closer than any of its predecessors. Frank Dillane (as the teenaged Voldemort) is a particularly creepy addition to the ever-expanding cast.

★★★★★

THE HURT LOCKER

We've all seen movies where the hero has to defuse a ticking time bomb, but those scenes have never been as unbearable tense as the ones in Kathryn Bigelow's vivid drama about a bomb disposal squad in 2004 Baghdad. A stunning fusion of genre filmmaking and you-are-there reportage.

★★★★★

SHOWTIMES AUGUST 7-13, 2009

CARNEAU

8712 - 109 STREET • 43870728

THE HURT LOCKER

14A

Nightly 6:45, 9:15; Sat & Sun matinees 2:00.

Violence, coarse language.

PRINCESS

10337 - 92 AVENUE • 43870728

FOOD INC.

PG

Nightly 9:00; Sat & Sun matinees 1:00. Mature subject matter.

FIFTY DEAD MEN WALKING

14A

Nightly 9:00; Sat & Sun matinees 1:00, 3:30.

HUMPDAY

18A

Nightly 7:10, 9:10; Sat & Sun matinees 1:00, 3:30.

PARKLAND

130 CENTURY CROSSING, SPRUCE GROVE • 962-2332

G.J. JOE: THE RISE OF COBRA

14A

Nightly 6:55, 9:15; matinees Sat Sun Tues & Thurs 12:50, 3:15.

JULIE & JULIA

PG

Nightly 7:00, 9:30; matinees Sat Sun Tues & Thurs 1:00, 3:30.

FUNNY PEOPLE

14A

Nightly 6:55, 9:15; matines Sat Sun Tues & Thurs 12:45, 3:30. Coarse language, sexual content, not recommended for young children.

ALIENS IN THE ATTIC

PG

Nightly 6:55, 9:15; matinees Sat Sun Tues & Thurs 1:05, 3:00.

G-FORCE

G

Nightly 7:10, 9:10; matinees Sat Sun Tues & Thurs 1:00, 3:10.

HARRY POTTER AND THE HALF-BLOOD PRINCE

PG

Nightly 6:55, 9:15; matinees Sat Sun Tues & Thurs 12:30, 3:30. Violence, frightening scenes.

THE UGLY TRUTH

14A

Nightly 6:55, 9:15; matinees Sat Sun Tues & Thurs 12:55, 3:05. Sexual content, language may offend.

METRO CINEMA

9828-101A AVENUE, CEZIER HALL, CITADEL THEATRE • 429-9212

REOPEN IN THE FALL

GRANDIN THEATRE

GRANDIN MALL, 511 WINSTON CHURCHILL AVE., ST. ALBERT • 458-1922

G-FORCE

G

Nightly 1:05, 4:35, 6:15, 8:00, 9:40

ALIENS IN THE ATTIC

PG

Nightly 1:05, 2:30, 4:30, 6:10, 7:55, 9:40

FUNNY PEOPLE

14A

Nightly 7:00, 9:30, 10:00, 10:55.

G.J. JOE: THE RISE OF COBRA

14A

Nightly 7:30, 9:45, 10:45, 11:00, 11:45. Violence, frightening scenes. No passes.

HARRY POTTER AND THE HALF-BLOOD PRINCE

PG

Nightly 1:40, 4:45, 7:00. Violence, frightening scenes.

LEDUC CINEMAS

4702 50 ST. LEBANON • 986-2728

G-FORCE

G

Nightly 5:55, 9:30; matinees 12:55, 3:30.

G.J. JOE: THE RISE OF COBRA

14A

Nightly 6:55, 9:15; matinees 12:50, 3:30. Violence, frightening scenes.

THE UGLY TRUTH

14A

Nightly 6:55, 9:15; matinees 1:05, 3:25.

FUNNY PEOPLE

14A

Nightly 6:45, 9:45; matines 12:45, 3:45. Coarse and sexual language.

WETASKIWIN CINEMA 4 PLEX

3840 56, Wetaskiwin • 952-3922

G-FORCE

6

Nightly 6:55, 9:15; matinees 12:55, 3:20.

G.J. JOE: THE RISE OF COBRA

14A

Nightly 6:50, 9:30; matinees Sat Sun Tues & Thurs 12:50, 3:15.

THE UGLY TRUTH

14A

Nightly 6:55, 9:15; matinees 1:05, 3:25.

ALIENS IN THE ATTIC

PG

Nightly 6:50, 9:10; matinees Sat Sun Tues & Thurs 1:00, 3:30.

SOUTH EDMONTON

1575 99 STREETS • 436-8585

A PERFECT GETAWAY

18A

Nightly 12:00, 2:30, 4:45, 7:10, 9:15. Gore violence.

G.J. JOE: THE RISE OF COBRA

14A

Nightly 12:00, 2:30, 4:30, 7:30, 9:30. Language may offend, sexual content.

THE UGLY TRUTH

14A

Nightly 12:00, 2:30, 4:30, 7:30, 9:30. Violence, frightening scenes.

FUNNY PEOPLE

18A

Nightly 12:00, 2:30, 4:30, 7:30, 9:30. Coarse language.

THE HARRY POTTER AND THE HALF-BLOOD PRINCE

PG

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Violence, frightening scenes.

ALIENS IN THE ATTIC

G

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Language may offend, sexual content.

THE UGLY TRUTH

14A

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Language may offend, sexual content.

HARRY POTTER AND THE HALF-BLOOD PRINCE

PG

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Violence, frightening scenes.

THE HANGOVER

18A

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Language may offend, nudity, crude content.

(500) DAYS OF SUMMER

PG

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Language may offend, sex.

THE UGLY TRUTH

14A

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Language may offend, sex.

THE HARRY POTTER AND THE HALF-BLOOD PRINCE

PG

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Violence, frightening scenes.

ALIENS IN THE ATTIC

G

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Coarse language.

THE HANGOVER

18A

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Language may offend, nudity, crude content.

TRANSFORMERS: REVENGE OF THE FALLEN

14A

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Coarse language, violence, gore.

THE PROPOSAL

PG

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Coarse language.

THE HANGOVER

18A

Nightly 11:45, 2:30, 4:30, 7:30, 9:30. Language may offend, nudity, crude content.

CLAREVIEW 10 CINEMAS

4711-139TH AVENUE • 477-7605

NORTH EDMONTON

1423 139TH AVENUE • 733-2223

A PERFECT GETAWAY

18A

Nightly 9:15, 10:00, 11:15, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30, 11:30. Gore violence.

G.J. JOE: THE RISE OF COBRA

14A

Nightly 9:15, 10:00, 11:15, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30, 11:30. Gore violence.

THE UGLY TRUTH

14A

Nightly 9:15, 10:00, 11:15, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30, 11:30. Gore violence.

HARRY POTTER AND THE HALF-BLOOD PRINCE

PG

Nightly 9:15, 10:00, 11:15, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30, 11:30. Gore violence.

THE HANGOVER

18A

Nightly 9:15, 10:00, 11:15, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30, 11:30. Gore violence.

CINEMA CITY MOVIES 12

131 AVENUE & 56 STREET • 472-7779

LOVE AAJ KAL (HINDI W/E.S.T.) STC

Fri-Thurs 11:00, 4:00, 6:30, 9:30.

MOON

Fri-Sun 1:00, 4:30, 7:00, 11:30; Sun-Thurs 1:25, 4:25,

6:45, 9:15; Sat 6:45, 9:15.

WHATSOEVER WORKS

Fri-Sun 1:00, 4:30, 7:00, 10:30; Sun-Thurs 1:25, 4:25, 7:00, 9:30.

YEAR ONE

Fri-Sun 4:30, 7:30, 10:30, 11:30; Sun-Thurs 1:25, 4:25, 7:00, 9:30.

IMAGINE THAT

Fri-Sun 2:00, 4:30, 7:30, 9:30, 11:30; Sun-Thurs 1:25, 4:25, 7:00, 9:30.

THE TAKING OF PELHAM 123

Fri-Sun 1:00, 4:30, 7:00, 9:30; Sun-Thurs 1:35, 4:10, 7:15, 9:15.

LAND OF THE LOST

Fri-Sun 1:45, 4:00, 7:00, 9:30; Sun-Thurs 1:45, 4:40, 7:10, 9:30.

TERMINATOR SALVATION

Fri-Sun 1:00, 4:05, 6:30, 8:30; Sun-Thurs 1:20, 4:05, 6:30, 8:30.

ANGELS & DEMONS

Fri-Sun 1:15, 4:00, 6:30, 9:30; Sun-Thurs 1:30, 4:30, 6:30, 9:30.

X-MEN ORIGINS: WOLVERINE

Fri-Sun 1:15, 4:30, 7:25, 10:00; Sun-Thurs 1:30, 4:30, 7:25, 10:00.

MONSTERS VS. ALIENS

Fri-Sun 1:00, 4:00, 6:30, 8:30; Sun-Thurs 1:15, 4:15, 6:30, 8:30.

GALAXY CINEMAS

2020 SHERWOOD DR., SHERWOOD PARK • 416-0150

A PERFECT GETAWAY

Fri-Thurs 1:45, 4:20, 7:00, 10:30. Gore violence.

G.J. JOE: THE RISE OF COBRA

Fri-Thurs 1:15, 4:30, 7:30, 10:30.

JULIE & JULIA

Fri-Thurs 1:45, 4:00, 7:00, 10:00. Coarse language. No passes.

ALIENS IN THE ATTIC

Fri-Thurs 1:45, 2:00, 4:15, 6:40.

FUNNY PEOPLE

Fri-Thurs 1:30, 4:30, 7:15, 10:15.

THE UGLY TRUTH

Fri-Thurs 1:00, 4:00, 7:00, 1

studiovisit

Dana Holst | painter (www.danaholst.com)

BY ANDREW PAUL, PHOTO BY EUGENE UHUAD



How did you come to find this space?

I had lived in Toronto for approximately eight years, and I heard the allure of how cheap property was back then, and I had a friend who found this particular place. It must have been one of the last homes available for under \$40,000, and I thought, "That's the price of a fancy car I should move to Edmonton." I got super-lucky. The house is from about 1915, and it was like a shack or cottage with one sort of room, then someone built an add-on. So there was this huge, big backyard and we decided that we wanted to put up a garage that would look good with the house and we built the studio.

How was the building process? Did you run into any snags?

At one point, one of the neighbours complained because they thought it looked too nice. They thought that maybe there might be some plans to bring in some prostitutes here,

because they thought it was going to be a living space. And then guys came to investigate, but the complaint was that it was too nice for the neighbourhood. Since when is "too nice" a crime?

What's your favourite feature of this studio?

My favourite aspect is that it feels really church-like in here. The really high ceilings are something I wanted in case I'm ever working on a really large painting. I didn't want something that was eight feet tall. So we very laboriously did handmade rafters, because you can buy these scissor rafters, but they don't look as nice for a cathedral ceiling — this is a true cathedral ceiling.

You're surrounded by antiques. Can you tell us about a few of them?

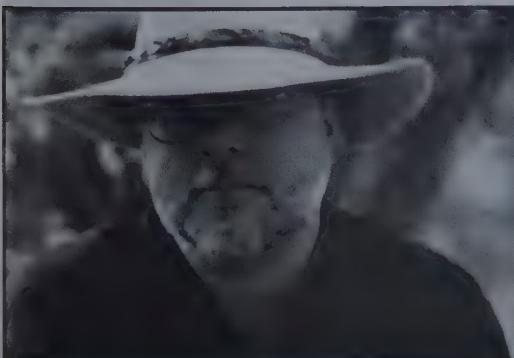
I do a lot of collecting of antiques. This is an old Victorian christening gown, and I used it in one of my paintings, so

basically it's just a prop. I also have this old antique easel that came from Traveller's Antiques. It's also Victorian, and I absolutely love it because you can sit down at it, you can change the angle of it — it's amazing. And that's a wax Victorian mannequin; it has real human hair on it. The top part actually isn't part of the original hair. I bought this photo of a dancer on eBay and it came with her hair. I guess she must have cut it short at some point. It's kind of creepy.

If you could say one thing to your studio, what would you say?

I would say, "Thank you, thank you, thank you!" I would thank it, because it has really been wonderful and warm, and a creative space to work in.

Each week for 10 weeks, SEE Magazine and Aaron Pedersen and Eugene Uhuad will profile a different artist in their studio space. Visit the completed series at www.seemagazine.com.



The Carson Bump | Andrew Nikiforuk's award-winning *Tar Sands: Dirty Oil and the Future of a Continent* doesn't do much for the image of Alberta's oil industry — but it makes our investigative reporter look fantastic! PHOTO BY DOREEN DOCHERTY

ARTS NEWS · NOTABLE HAPPENINGS FROM THE BOOKSTORE TO THE GROCERY

DIRTY OIL!

Nice Work, Nikiforuk!

Anyone who follows Alberta's oil industry and its impact on the people living in its shadow knows that **Andrew Nikiforuk's** reporting is an indispensable source of information — you may recall the interview SEE news editor Angela Brunschat did with him back in January about his latest book, *Tar Sands: Dirty Oil and the Future of a Continent*. Well, that book has now earned Nikiforuk the prestigious Rachel Carson Environment Book Award from the Society of Environmental Journalists — he's the first Canadian ever to win the \$10,000 prize. The book is now available in paperback, and it's a terrific read.

FILTHY RICH!

2,000 Words = \$6,000?

Speaking of literary prizes, the annual **CBC Literary Awards** is now accepting submissions, and Arts News strongly urges any and all writers, established and aspiring alike, to enter. Not only are the prizes in the three categories (short story, poetry, and creative nonfiction) unusually rich (\$6,000 for first place, \$4,000 for second, plus publication in *EnRoute* magazine), but having served as a judge a few years ago in the creative nonfiction category, we can tell you that the level of competition is not as daunting as you might think. Go to www.radio-canada.ca/prixliteraires/english for details.

CLEANUP ON AISLE SIX!

Carting Away Profits?

Of course, even if you win a CBC Literary Award, that doesn't mean there will still be bookstores left in a few years to sell your subsequent output. According to a sobering article in the British trade publication *The Bookseller*, one in five books sold in the U.K. was purchased not at a bookstore, but deeply discounted at a supermarket. "If you are in a mood to buy the latest bestseller and it's 50 per cent off," retail analyst Nick Bubb told reporter Graeme Neill, "why would you head to W.H. Smith?" This is precisely why Arts News is strongly urging Audrey's on Jasper Avenue to consider adding a deli counter.

**free
stuff**

* Who are LMFAO?

e-mail the answer to win@see.greatwest.ca by Monday August 10, 2009 @ noon

Enter for your chance to win a copy of *Party Rock*, the new album from LMFAO! LMFAO available in stores and online now!

Check out seemagazine.com for more info.

think Ahead

Can't get into the program you want? Need to upgrade? MacEwan can help.

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MACLEAN'S

LATITUDE
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DRAW

Latitude 53 would like to thank the sponsors and supporters who helped to make DRAW a success:



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...and all of our volunteers,
artists and bands. Thanks!

VISUAL ARTS PREVIEW • ORWELLIAN ART • BY MARLISS WEBER | 455 words

Watching The Watchmen

THOSE HUGE PHOTOS OF SECURITY GUARDS YOU'RE SEEING DOWNTOWN ARE PART OF THOMAS KNEUBÜHLER'S TRESPASS ACT

TRESPASS ACT

By Thomas Kneubühler. Latitude 53 (10248-106 St), Aug 7-Sept 5.

No trespassing. But forgive those who trespass against us.

The assumption being, that in this modern age of CCTV surveillance and security guards in malls and apartment complexes and the street (they give lousy directions, by the way), our privacy and freedom are compromised and we're being trespassed against all the time.

But hey, we're safe, right?

That is the conundrum in Thomas Kneubühler's new show *Trespass Act*, which goes on display starting this weekend at Latitude 53. A photographic exploration of security guards, highrises, and security systems, Kneubühler's work examines issues around surveillance, security, and property, and the laws that protect us but also curb our freedom.

"As an artistic practice, I like to explore new places, maybe unknown or forbidden territory," Kneubühler says. "Which is perhaps a form of trespassing itself. And in this sense, when I show these photographs, the people who see the exhibition are trespassers as well."

Which leads to a fascinating discourse about the nature of art and privacy. Does art, especially photographic art, actually intrude, or trespass, on its subjects? Are we second-hand trespassers just for looking? And Kneubühler and Latitude 53 are taking it one step further. Around the



Guarded Expressions | The photos in *Trespass Act* would like to see your ID, please. IMAGE BY THOMAS KNEUBÜHLER

downtown core, you'll soon see giant posters of security guards adhered to the fronts of buildings. Is Big Brother watching? Well, a picture of him will be, anyway.

"I think it's interesting that people don't necessarily notice cameras on the street," Kneubühler says, "but I think they'll certainly notice these photographs, which basically stand

for the same thing."

Kneubühler hopes the photographs attract some attention — and raise some discussions — among the general public. "I hope people start talking about them, asking questions, having great conversations about the pictures and what they mean," Kneubühler says. "I don't necessarily expect any public discourse to come about, but on the individual level, I hope people talk amongst themselves about what it means to have privacy and security." If, in these post 9/11 days, the two values aren't mutually exclusive.

Todd Jones, executive director of Latitude 53, is particularly interested in bringing artists into the gallery whose work raise these kinds of big questions. "I love it when an artist's work transcends the gallery space," he says. "There's something that happens when art is in a white cube — it's legitimized. But when you take it outside, there's far more room for dialogue about it and about its impact on the general public. So I really hope this exhibition inspires dialogue about some of these pretty major dichotomies." Like the ones that exist between the notions of public and private, and safety and transgression.

So watch for *Trespass Act* and its accompanying giant security guards. Just know that they'll be watching you too.

Food Inc.

Nightly @ 7:00pm
SAT & SUN
MATINEES @ 1:00pm

RATED: PG. MATURE SUBJECT
MATURE



Fifty Dead Men Walking

Nightly @ 9:00pm
SAT & SUN
MATINEES @ 3:00pm

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BRUTAL VIOLENCE



Humpday

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RATED: 18A



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Objects In Photo May Be Homelier Than They Appear



SAVAGE LOVE DAN SAVAGE
IF YOU POST MISLEADING PICTURES OF YOURSELF ON ONLINE DATING SITES, YOU'RE ASKING FOR HEARTBREAK

I met my girlfriend about three months ago on a social-networking website. The pictures made

her look attractive and in shape. We texted each other nonstop for the first three months.

This past weekend we met for the first time, and to my surprise, she didn't look anything like her pictures. However, we did still have sex twice.

I'm about to start my freshman year in college, and I realized upon returning from my orientation that I do not want to be tied down going into school. Breaking up with her will break her heart into pieces. I have no clue what I should do.

Epic State Of Confusion

You didn't meet your girlfriend three months ago, ESOC; you met this girl last weekend. And if she expects a lifetime commitment after posting misleading photos and exchanging text messages and a single weekend of sex, she isn't just asking to have her heart broken, her heart needs breaking. So you'll have to break it for her, ESOC, unless you're prepared to be with this woman for the next six or seven decades.

She'll conclude that the breakup has something to do with her looks, of course, and that fact will make your rejection hurt all the worse. Good. She set herself up for rejection when she posted misleading pho-

tographs on that social-networking website and forged an emotional connection with you under what amounts to false pretenses. Your rejection may convince her to post more representative photos — honest photos — in the future.

For the record: anyone looking for sex partners online is allowed to post flattering photos of recent vintage. People are free, of course, to post misleading photos of mysterious provenance. But those who post misleading photos have no one to blame for their hurt feelings but themselves.

If I may paraphrase the caption under a famous *New Yorker* cartoon: On the Internet, no one knows — or

has to know — that you're a dog. But when chatting becomes cyberdating, when romance may be in the offing, and a face-to-face meeting becomes inevitable, an exchange of better photos — or at least more representative photos — is simple common sense and common courtesy.

And here's where you went wrong, ESOC: You fucked this girl. She naturally interpreted your willingness to fuck her as a sign that you didn't care about the discrepancy between her photos and her actual appearance. It's going to make the rejection she has coming more devastating than it needed to be.

I'm a gay male in my late 20s and a survivor of testicular cancer. I count myself lucky, but I'm still down a testicle. I'm also coming out of a five-year relationship. I'm now concerned about how much a set of balls counts in the gay community. I am not getting one of those ridiculous ball implants. I just want to make sure I don't freak out any of my future partners. However, discussing cancer during a first date seems to be sort of a turnoff. Tips?

Half The Man I Used To Be

MILLIONAIRE SEEKS LADY

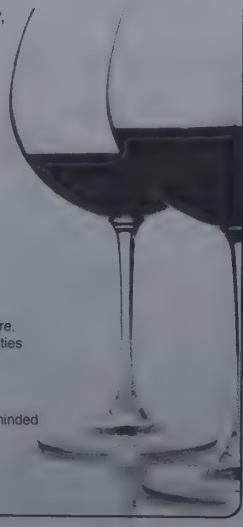
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Since having one ball isn't going to place your sex partners at any risk of anything or hamper your sexual performance in any way, I don't think you're obligated to disclose until you get home from the movie or the club and you're rolling around on the couch and making out. When hands start reaching for zippers, say something like this: "Just so you know, I've only got one ball. Long story, and I'll tell you all about it later. And I only have one dick too — but you only have one throat, so we'll find a way to make this work."

There may be a handful of gay guys out there who won't want to date a guy with one ball, and they'll make their excuses and refrain from seeing you again. But so long as you're not an insecure, tormented bag of slop always bemoaning his half-empty sack, it shouldn't interfere with your love life.

A wonderful guy I've known since grade school zoomed in and became my lover after a devastating divorce. He's a tiger in bed, sweet and respectful, and an overall terrific guy. The problem? I've always been considered a "knockout," while my lover is "different"-looking. I love him even more for it. But how do I deal with assholes who ask questions like "What are

SAVAGE cont'd on p. 35

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SAVAGE (cont'd from p. 34)

"you doing with him?" It's usually one of his "friends" – and they'll say it right in front of him. What the hell am I supposed to say? My Boyfriend's Not A Loser

"What am I doing with him? I'm doing all I can to keep his nuts drained – basically, I'm doing for him what your right hand does for you."

I have been with my girlfriend for nearly four years now. We are both 23. We are in love, but I want to have sex with other people – with girls and with guys. I was a virgin when I met her, but she had been with a few other guys. I have brought up threesomes, and

check in with the girlfriend before and after. If you fuck him together – if you have that threesome – check in with the girlfriend before, during, and after.

Then, once you've shown the girlfriend that you're capable of sleeping with other people without being irresponsible, unsafe, or insensitive, WSID, she might – might – give you the okay to fuck another girl sometime. The odds are even better if she fucks another guy with or in front of you and realizes that, just as she had sex with another man without feeling any less attracted or attached to you, you could have sex with another woman without feeling any less attracted or attached to her.

fection on his tongue from eating a girl out (it kind of looked like cottage cheese was growing on his tongue), and I won't describe the picture of the guy who had gonorrhea in his eye.

So I'm just wondering, is it possible for a lesbian to get an STI? Or were those photos faked just to scare us?

Verification Desired

Yes, lesbians can contract STIs – from each other, from the men some lesbian-identified women insist on fucking, from lesbians who've slept with men. Skin-to-skin contact – grinding pussies, fingerfucking – can transmit HPV, for instance, and

**WHEN HANDS START REACHING FOR ZIPPERS, SAY SOMETHING LIKE THIS:
"JUST SO YOU KNOW, I'VE ONLY GOT ONE BALL. LONG STORY ..."**

she seems fine with the idea and talking about it turns her on. But she also says she doesn't want me to have sex with any other girls, only her, but a guy would be fine. What Should I Do?

Find a guy you wanna fuck, WSID, check in with the girlfriend, have a conversation about health and safety and primacy (she'll always come first), and ask if she wants to have an MFM threesome. Then go fuck the guy. If you fuck the guy alone,

So a friend of mine and I have been having a debate. She's a lesbian, and she's certain that there is no possible way that she could ever contract a sexually transmitted infection. Her logic is that fingerfucking and eating pussy are safe in every way. But I remember taking a class on human sexuality where our professor showed us pictures of people who contracted STIs in odd ways. We saw a picture of a guy who had a yeast in-

herpes and razor burn. Eating pussy is also a pretty effective transmission route for herpes and HPV and gonorrhea and syphilis and chlamydia and on and on. And if brain cancer were a sexually transmitted infection, VD, your seriously fucked-in-the-head friend would definitely be at risk

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410. Education/Training

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1500. Help Wanted — Alta.

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ASTROLOGY • AUG. 6-12 • BY THE KID

CRUISIN' THE COSMOS

LEO (JULY 23 - AUG. 22)

As a fire sign and a lion, you're always tryin' to tackle your prey, but this week calls for a different way. If you're up to the task, don't hunt — sit still in the tall grass. Your quarry'll pass right under your nose one day and you can snatch it before it gets away!

VIRGO (AUG. 23 - SEPT. 22)

It may not be something you'll like, but change is comin' down the pike and you'll have to adjust to a new way of living to deal with what you'll be given. Now's the time to rock the boat, even if it makes you the scapegoat. Don't worry. If it capsizes, you won't drown, you'll float!

LIBRA (SEPT. 23 - OCT. 22)

You think spy satellites, bar code machines and Echelon can keep tabs on you? Well, it ain't even close to the Karma Control crew. They don't need gimmicks to get a fix on where you're at and this week, they're all about that. Be careful what you do 'cause karma's closely watchin' you!

SCORPIO (OCT. 23 - NOV. 21)

Scorpios scare some people 'cause they can only see the tip of the iceberg. They think if they get too close, they'll hit it and sink. Although you're not responsible for what other folks are perceivin', you could do your part to relieve 'em. This week, be honest and open and you'll wind up with more

than you were previously hopin'!

SAGITTARIUS (NOV. 22 - DEC. 21)

You're on top of the world, lookin' down on creation and the only explanation you can find is that it's all in your mind. That's right, there are just as many rungs above you on the ladder as below and a whole lot you don't know. This week, swallow your pride and ask for help from someone outside!

CAPRICORN (DEC. 22 - JAN. 19)

This is what they call the calm before the storm. Soon you'll be in the eye of the hurricane where just tryin' to maintain'll be a drain. Focus on your biggest strengths and store up enough energy to use 'em at length. Now's not the time to be livin' large but to retreat, reflect and, most importantly, recharge!

AQUARIUS (JAN. 20 - FEB. 18)

You're an agent of divinity and realizin' this can set you free. You won't need to worry about whose feelings get hurt or who thinks what when love and compassion are the instincts in your gut. If you're always focused on these, your conscience'll be clear, and you can do what you please!

PISCES (FEB. 19 - MARCH 20)

Your life's on track, you're the leader of the pack and you've presently got great power to attract. The only thing that could make it all whack is if you suffered a serious conceit attack. You're sensitive and have a lotta love to give. This week, don't let success go to your head, send it down to your heart instead!

ARIES (MARCH 21 - APRIL 19)

How long do you have to stand in front of a door that's been opened just for you before you finally realize you're meant to walk through? Hopefully, it's before the door's been closed with a slam that wakes you up to the fact you dozed off. This week, instead of standin' by and observin', go through the door and get what you're deservin'!

TAURUS (APRIL 20 - MAY 20)

Just 'cause you're stubborn and hate gettin' tugged by your nose ring in any way, it don't mean you don't need to listen to what someone else has to say. In fact, if your mind were a li'l more open, you'd get the help for which you're hopin'. This problem can't be licked alone, so this week it's time you picked up the phone!

GEMINI (MAY 21 - JUNE 20)

Watch for new business comin' your way, especially on Monday. Even if it comes from a source that you trust, the cosmos has decreed it'll probably go bust. You can accept it if you must, but beware that the sooner you jump into it with haste, in the long run, the more time you'll waste!

CANCER (JUNE 21 - JULY 22)

This week you'll stay on top of the pile if, no matter what's served to you, you accept with a smile. The biggest weapon a Cancer's got is their heart and that's a lot! Use it often and use it well, it's better than a wizard's spell. In case you need evidence to back this, the cosmos is sendin' you some target practice!

You can contact The Kid at cruisinthecosmos@hotmail.com

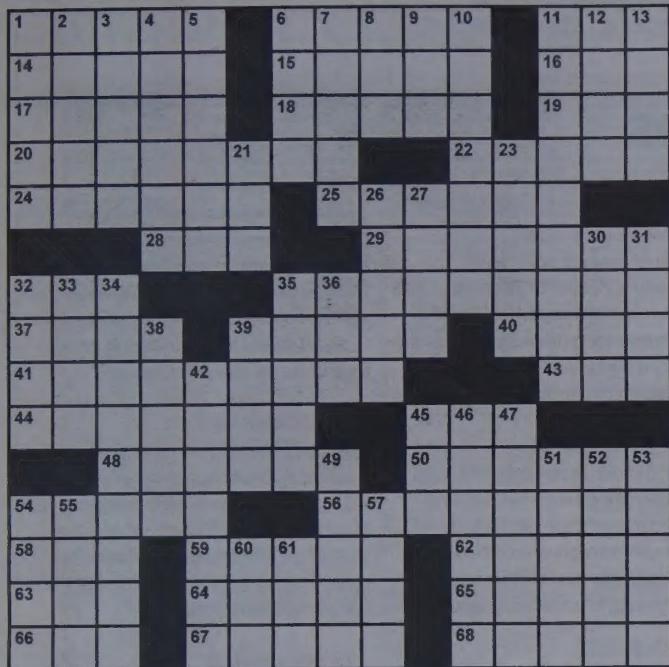
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**ACROSS**

- 1 Want really bad
6 Stock-and-gelatin dish
14 Crematorium vessel
17 Fox News "Red Eye" contributor
20 Alison
24 Khan who is "every woman"
28 Weddings page word
32 In any way
33 Less stale
34 Actor Shepard of "Idiocracy"
36 High-vitamin oil source
37 Part of a sign at a historical inn
38 "Dirty Sexy Money" star Peter
39 Less substantive
41 Bus. conference
44 Business biggies
45 It's freezing out!"
46 Is talented in, with "for"
47 It may be made for dessert
48 Numskull
49 Cat's foot
50 Eisenhower's nickname
51 Wooozy from the ride
52 Sworn to tell the truth
53 Gather, as crops
54 Waiting room call
55 Thin porridges
56 Monty Python's Life of ___
57 Kid who's lived in many states,
58 Michelob beer variety
59 Charlemagne's realm, for short
60 On the Road" author
61 A.M.A. members
62 Elevator creator Otis
63 Thin porridges
64 Gun Free State
65 Sirens Rawheat
66 Reed Gesso

DOWN

- 1 "Is Wack" (anti-drug slogan)
2 Helicopter part
3 Came ___ grilled steak (Taco Bell option)
4 Paper from mammal skin
5 Take a recruiter's offer
6 Skin problem
7 He-Man's twin sister
8 Cat's foot
9 Eisenhowe's nickname
10 Wooozy from the ride
11 Sworn to tell the truth
12 Gather, as crops
13 Waiting room call
21 Be idle, with "out"
23 Panetta and Trotsky, for two
26 There, there" follow-up

SAUSAGE PARTY

CAN YOU FIND THE MISSING LINK?

JONESIN' CROSSWORD BY MATT JONES

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MARCH NOAH CORA
ALIKE IRMA CHAL
GOT IN GOT YETI
STAN LEASH MOSE
DYLAN AMAZON
NOSE EUM PIANO
IGUESS SWARY ZAP
PREP VEX KEE
SEIT PLATE TWI WES
SIREN RAWHEAT
QUINOA RUNCIC
ASST DOING RHEA
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SOLUTION TO LAST WEEK'S PUZZLE

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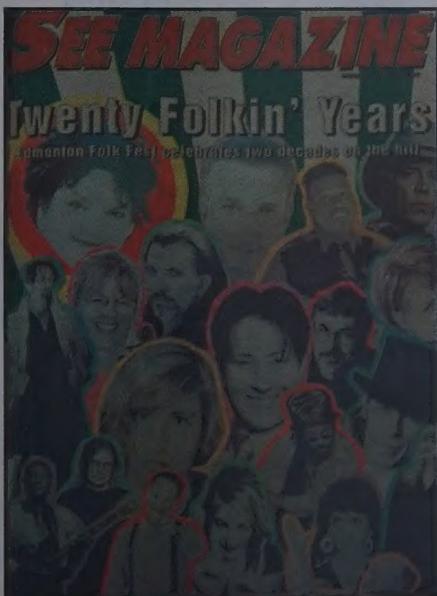
INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t7v

Four-year-old Kiera Agoto swings in a hammock with a family friend on a camping trip near Hinton.
PHOTO BY MERYL SMITH LAWTON

ARCHIVE DIVE • SEE REVISITED • AUG. 5, 1999 • ISSUE 297



“ Festivals are **among the best things** our society has generated.

BLUE RODEO ALUMNUS BOB WISEMAN SPOKE WITH SEE'S MARK KOZUB BEFORE APPEARING AT THE 1999 EDMONTON FOLK FEST



SEE Magazine: What do you think of festivals like the Folk Fest? Are they a good musical happening or just another place to hang in the beer tent?

Bob Wiseman: There are vast monopolies in the business of selling music to the world. Just ask your-

self why is it when the radio "discovers" a new artist, the artist is always from a major label? Why is it that radio doesn't discover people who are smaller and add their music? Why are there seven or eight music corporations controlling the music on commercial radio? The long and short of it is that at the folk festivals, there are more equal situations for people to discover and enjoy music. The festivals, next to libraries, are among the best things our society has generated.



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Happy Birthday Sarah

Love Fluid Hair!

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photography by Collin Goodyear